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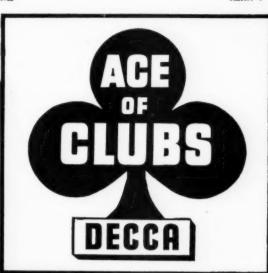
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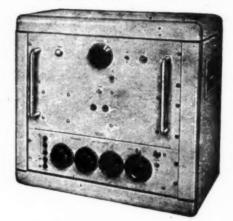
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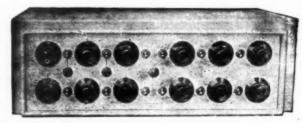
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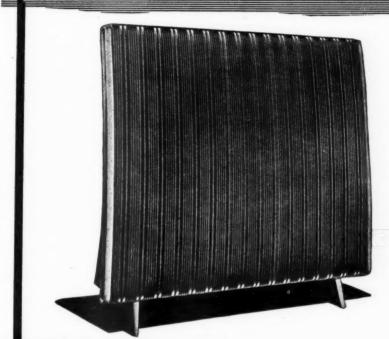
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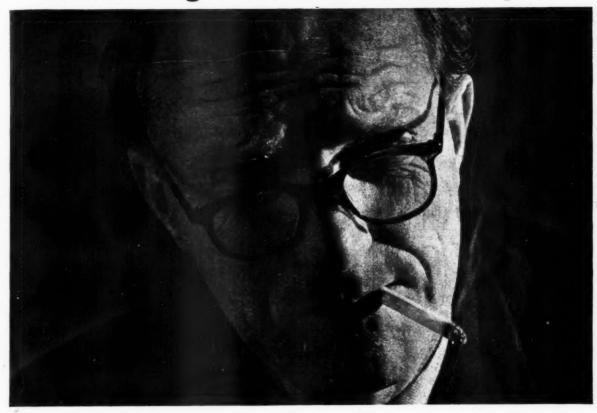


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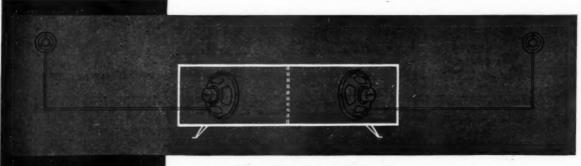
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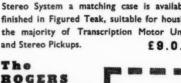
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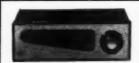


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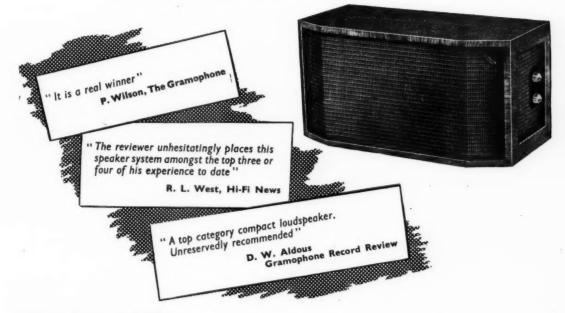
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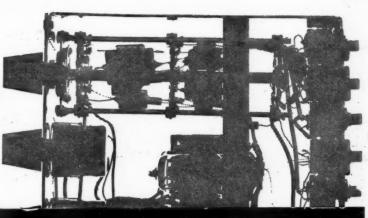
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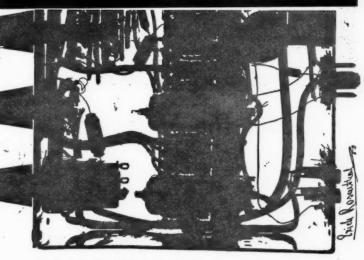
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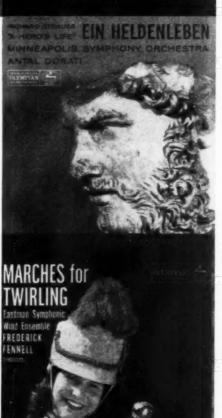
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THE GRAMOPHONE

JANUARY 1960 - VOL. XXXVII - No. 440

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

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QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

Peter Grimes

F, in these quarterly notes, I sometimes register a disagreement with the previous reviewer, that is in the nature of things and should cause neither surprise nor distress: there would be little point in a "second opinion" if it merely echoed and amplified the first. But over the Decca album of Peter Grimes I find myself in almost total agreement with A.R.'s long and enthusiastic notice in the October issue. This is truly a wonderful set from every point of view, conveying the drama and atmosphere of the original work and clarifying its detail and texture to a degree not always achieved in the opera house. Evidently the composer's presence has been felt as an inspiration by the whole company; and no less evidently the Decca technical staff have been put on their mettle. The Covent Garden chorus and orchestra give a glorious account of the music, and the cast (almost entirely that of the last Covent Garden revival) is without serious weaknesses. In particular, the second "man-hunt" chorus, culminating in those shattering cries of "Peter Grimes!", makes very much the impact it made in the original Sadler's Wells production of 1945, but somehow failed to repeat at Covent Garden-which must be regarded as a triumph for the recording engineers.

Peter Pears has been singing with a new ease and freedom during the past year or two, and the recording reflects this satisfactory state of affairs. The unusual timbre of his voice (which is not, I know, to everyone's taste) has acquired a more comfortable resonance just at the time of life when many tenors begin to strain and force; while his intelligence and musicianship, which we are too ready to take for granted, tell on every page of this long role. I found Claire Watson's Ellen Orford to be a most enjoyable performance, if only because the voice is so firm and clear; the interpretation is sound too, even if it lacks the air of wisdom and maturity and the fine inflections that we remember in the beautifully rounded portrayal of Joan Cross. On the other hand, I don't think the part of Captain Balstrode has ever had a better interpreter than

James Pease, with his ringing bass-baritone and his forthright delivery. Two relatively small vocal details disturb our pleasure. As Carter Hobson, David Kelly does not quite bring the stolid fellow to life with those decisive downward octaves in the repeated phrase "Cart's full, sir!"; and John Lanigan allows small pitch-inaccuracies to blur the quasi-Schubertian charm of the Rector's "Goodnight" at the dance, one of my favourite moments in the score.

The slim plastic container which houses the records is handsome in colour and design, but less convenient than the usual box: the want of a title down the spine would become a serious drawback if many more such albums were to be issued. The booklet contains two fine photographs of the Aldeburgh coast and several more of the recording sessions, but none at all of a stage performance; since many listeners will never have seen the opera, I am not sure that it is good policy to invite them to concentrate on the recording arrangements at Walthamstow instead of helping them to envisage the actual characters and scenes. Lord Harewood writes eloquently about the work, but seems to underestimate the warmth of its welcome, by most critics as well as by the public, at its first appearance. "I was always surprised," he says, "that there was nobody in June 1945 to describe Peter Grimes as an essay in compassion and understanding".

Britten certainly poured the vials of his compassion over the solitary and unpopular hero of his opera; but I cannot help thinking it a weakness that the librettist should have left the outlines of the character blurred. In Crabbe, Grimes is a mere brute; and the transition to the very different figure of the opera-romantic, Byronic, misunderstood—is not adequately supported by the framework of the action. The music, not to mention the interpretative genius of Pears, conveys effectively enough the potential superiority of Grimes to the bickering and gossiping borough; but, after all, he was giving them plenty of cause for gossip. It would hardly have been admirable in his fellow citizens to ignore the fact that

his callous conduct has resulted in the death of one apprentice and the disappearance of another. If I may paraphrase Lady Bracknell, "to lose one apprentice may be regarded as a misfortune; to lose both seems like carelessness". The mob of townspeople who make for Grimes's hut at the end of Act 2 is not a pretty sight; yet, if it had arrived a minute sooner, the second boy's life would have been saved. It was the much maligned Mrs. Sedley who nearly saved the child, and the sympathetic Ellen who felt obliged to leave him to his fate.

This will seem a prosaic way in which to discuss a work of the imagination. Yet there is an ambiguity, a sort of haze, in the central character which does a little, I find, diminish the artistic stature of the opera, judged by the highest standards. We feel that we are being asked to admire Grimes simply because he is an outlaw, at odds with his surroundings, with a wild vein of poetic sensibility: all the awkward questions are shrugged aside as "gossip". It says much for the burning power of Britten's music that it enables us to ignore, more or less, the librettist's shirking of the central problem. To my mind, however, the greatest pages of the score are not those most closely concerned with its hero, but those which incomparably paint the daily life of the borough, the grey coast, the brilliant morning sunshine, the midnight fog and the implacable sea.

Other Opera Sets

Decca's Walkure, Act 1, struck me as highly enjoyable for the first of its three sides, where the Vienna Philharmonic under Knappertsbusch admirably conveyed the tense atmosphere in Hunding's hut, the fragmentary exchanges of Siegmund (Svan-holm) and Sieglinde (Flagstad) sounded just right, and Hunding himself (Arnold van Mill) sang so splendidly—almost too splendidly, it might be thought, for the character. But as the act went on, and the lovers' passion flared up, it became increasingly difficult to feel any youthful quality in their staid and reliable tones. Sieglinde must be impulsive, and impulsiveness has never been Mme Flagstad's strong suit. If Decca wish to continue with a Ring that shall be worthy of their dazzling Rheingold, they will probably have to scrap their unsatisfactory composite Walküre (Act 2 mostly missing, Act 3 with a different Sieglinde and conductor, and with Flagstad

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as Brünnhilde) and start again from scratch,

Of the E.M.I. operas the best I have heard this quarter is the H.M.V. Gianni Schicchi, with Tito Gobbi at the top of his form in the title role. There are rather too many sound-effects at first, especially a very unconvincing one of papers being thrown about in the search for the will, and some of the supporting roles, notably the Rinuccio of Carlo del Monte, are weakly cast; even Victoria de los Angeles is not altogether happy in Lauretta's famous aria. But the comedy of the concluding scenes is brilliantly handled, and the ensembles come out clearly under Gabriele Santini. Neither the Elisir d'Amore nor the Monon Lescaut will rank high among the Serafin/La Scala contributions to the Columbia catalogue. Not all her scrupulous attention to detail can convince us that Maria Callas is a natural Manon, and Di Stefano is here vocally off colour. In the Elisir set Rosanna Carteri makes a rough Adina and Luigi Alva a tasteful but small-scale Nemorino: the Gueden/Di Stefano combination on Decca was a good deal better than this, though Di Stefano is on the hefty side for such music and the set runs to three records instead of Columbia's two. Lighter Donizetti seems unlucky on LP, since the only Don Pasquale available in England is also rather weak.

Glinka's Life for the Tsar, for all its enduring popularity in Russia, is mostly conventional stuff compared with the delightful though long-winded and episodic Russlan and Ludmilla. The new H.M.V. set, a considerable improvement over its Decca predecessor, is dignified by the Susanin of Boris Christoff, who makes a big effect in his final scene, the grandest piece in the score. But there are signs of haste in the recording, which laboriously gives us every bar-even repeats-in the first part of the opera, and then proceeds to skip more and more of the score as the end approaches: rather like a man who thinks he has allowed himself plenty of time for his train, but has to break into a sharp trot as he rounds the corner into Station Road. Of course, all this may have been intentional, but the effect is haphazard. Teresa Stich-Randall's Antonida has been highly praised by some, but her singing seems to me rather out of style with its substitution of staccato pecks for a solid Russian legato; of course, it's pretty in a way. Conversely, Mela Bugarinovitch as the boy Vanya, though she may not sound very boyish, has some delightful and intensely Slavonic passages. Nicclai Godda sings well, but has trouble with the very high-lying tenor music.

Purcell's King Arthur music is brilliantly played under Anthony Lewis and brilliantly recorded on a pair of Oiseau-Lyre discs; the singing is variable. It is strange that Heather Harper, who sang so beautifully in Busoni's Doktor Faust the other day (how I wish some company would record this!), should make so little of "Fairest Isle". The highlight of a generally enjoyable set is the extraordinarily imaginative Frost Scene.

Lastly, I must welcome back with the greatest enthusiasm the marvellous Toscanini Falstoff (now on three R.C.A. discs).

Even technically, this was always one of the best of his recordings, while interpretatively it is one of the supreme achievements of the gramophone. One can hardly imagine its ever being superseded.

Die Winterreise

When I put on Gérard Souzay's complete H.M.V. recording of Schubert's Winterreise, I was at first a trifle dismayed to hear Gute Nacht coming out in the sepulchral key of B flat minor-i.e., in the Hotter key; Fischer-Dieskau sings it in C minor, as did Elena Gerhardt. This is not a matter of "key colour" (Schubert wrote the song in D minor): only of the general thickening effect, both vocal and pianistic, produced by considerable downward transposition of songs which, like so much of Schubert, seem to have been written with a light tenor in mind. However, for most of the cycle Souzay uses the same keys as Fischer-Dieskau; and I must say that I find it an extremely difficult matter to choose between the two recordings. I did not find the piano part in the Souzay version so ill-balanced as A.R. thought it; but the tasteful Dalton Baldwin is somewhat deficient in vigour, and especially apt to give too little weight to Schubert's glorious basses. He is no match for Gerald Moore; but then who is?

The wonder is that Souzay, singing in a foreign language, should prove very much of a match for Fischer-Dieskau. The latter's version came out in 1955, and shows, together with his great virtues, certain faults which the German baritone has since then almost eliminated. These faults were largely a matter of scale. Though he has always commanded a lovely mezza voce, years of singing Lieder in halls too big for the purpose, such as our Festival Hall, used to tempt him to let out sudden bursts of tone amounting to small explosions; and there were times when he did this with little apparent justification in either words or music. For instance, in his Gute Nacht, what can be the reason for the gigantic swell of tone, in the last (major key) verse, at the first appearance of the words "damit du mögest sehen"? In relation to the da lontano effect which he very properly uses at the beginning of this verse, it sounds absurdly out of scale. Nor do I see any reason for the pounding emphasis on the first syllable of "sehen": the singer seems here, as sometimes elsewhere, to be transferring to the vocal line the accent marked by Schubert over a note in the accompani-

The difficulty of deciding between the two versions, each intensely enjoyable as a whole, comes out clearly in the fourth song, Erstarrung. Here Fischer-Dieskau is at his most rumbustious, like a large Newfoundland dog: "Down, sir, down!", we feel like saying at "Ich will den Boden küssen" and several other points. Souzay sings the song much more smoothly, but with no lack of feeling, and here at any rate I find his version decidedly preferable. But then how wonderfully eloquent, in Gerald Moore's hands, is the accented triplet figure in the bass line at the end of each bar: an effect thrown away by Baldwin. There is little doubt that, if Fischer-Dieskau were now

to remake his set, he would achieve a far more contained impression of the tragic grief of the cycle; as it is, I am inclined to feel that Souzay's warm and highly cultivared singing might prove the more satisfying in the long run. For one thing, I have found that several of Fischer-Dieskau's more violent passages, especially when (as in suff dem Flusse) they come at the end of a side, are almost impossible to play without overloading and distortion. Yet his great moments can be incomparably moving.

A collection of little known Brahms songs on D.G.G. LPM18504 shows Fischer-Dieskau at the very peak of his art; and the stereo version of this (SLPM138011) achieves the most serene and perfect balance I have heard from any Lieder record. Joerg Demus is here the excellent accompanist. It was ambitious of Fischer-Dieskau to attempt La Bonne Chanson, but his singing of Fauré is only tasteful and gentle, not really idiomatic, while his extraordinary pronunciation of the second word in the cycle ("sainte")-to name only one lapse-is on quite another level, surely, from the minor flaws in Souzay's excellent German. Souzay evidently prides himself as a linguist; but, however remarkable maybe h's command of the seven languages in his miscellaneous "Round the World" recital (H.M.V. ALP1709), such an enterprise as this demands nothing less than genius: the sort of genius which only turns up once or twice in a generation. The only instances that come to mind are Blanche Marchesi and Povla Frijsh.

Recitals and Collections

Joan Sutherland's Decca recital is the first serious attempt to do justice to a singer who has been transformed overnight from a valuable member of the Covent Garden company to something like a world celebrity; it is on the whole very good, so good that it deserves to be judged by the highest standards. A beautiful and intensely dramatic stage production, such as Lucia di Lammermoor received at Covent Garden, does not throw so revealing a light on the details of vocal execution as does a recording, which we play repeatedly and compare, in memory if not in actuality, with other standard versions. Since dozens of the first and second generations of recording artists, whom most of us are too young to have heard in the flesh, managed to pass the searching scrutiny of antique recording with honours, it is virtually certain that they must have sounded even more dazzling in the theatre; and such, in fact, is the impression we get from some of those extraordinary Mapleson cylinders such as the Melba Huguenots excerpt. How, then, does Miss Sutherland's recital compare with the recordings of the famous coloratura sopranos of the past?

For long stretches, pretty well; her tone in altissimo is often sweeter and rounder, her taste in phrasing and ornament sometimes more pure, than those of her predecessors. But her mastery of the mechanism of singing is not as yet so complete, or so secure, as was theirs. Her trills are a case in point: she begins them bravely, but at once "turns down the volume", so to speak, as though

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she had something to conceal; they are never so full, open and distinct as one could wish. In Lucia's "Regnava nel silenzio" the rising sixth in the first bar (an interval, whether major or minor, which often gives trouble to singers) is not clearly defined; in the cadenza to "O luce di quest' anima", after some excellent upward scales, there is an up-and-down chromatic scale which turns into a mere slither on the downward

On the other hand, much of her singing is brilliant by any standards. She is at her very best in the Mad Scene from Lucia. During the long introductory passage there is a particularly exquisite rising octave on A flat, and the cantilena "Alfin son tua" is given in a lovely clear style; throughout this scene there is more variety of colour in the tone than elsewhere on the record. The arpeggios in the cadenza-first down, then up-are really stunning, as they were at Covent Garden. One usually dreads the latter reaches of this long cadenza on records—partly, no doubt, because the unaccompanied flute-and-soprano combination in a high register, coming at the end of a side, has a horrid tendency to produce what the technicians call cross-modulation; but the sweetness and purity of Miss Sutherland's upper register keep the sound consistently musical; and the high standard is maintained right through to the end of "Spargi d'amaro pianto", which contains beautifully exact and punctual scale-passages, as well as successful "changes" of her own at the repetition of the melody. It was wise of Decca to issue this Mad Scene also as an EP; no other current version is so musical and so touching. I should add that I have heard only the stereo version, which is well made except that the occasional interjections of the orchestral tutti are so fierce-like something out of a heroic Beethoven overture—as to blow one out of the room when the volume is set to suit the voice.

I entirely agree with A.R. that Christa Ludwig's beautiful record of the two Mahler song-cycles, Kindertotenlieder and Lieder eines fahrenden Gesellen, marks a huge advance on her previous gramophone work, especially on her sadly undervitalised Lieder recital. But according to the evidence of my Philharmonia miniature scores she sings all the songs in both cycles in their original keys, and not in the downward transpositions to which A.R. refers. This is a voice with a marked individuality of colour, and a control which falters only in certain piano phrases where she leaves it a shade undersupported by the breath; but her handling of the pianissimo sections at the end of both cycles is masterly. A certain amount of orchestral detail, especially in the celesta, glockenspiel and harp parts, seems to have escaped the microphone; and both André Vandernoot and Sir Adrian Boult, despite their evident sympathy with the music, do not always secure the rhythmic precision and accuracy which tell so much in Mahler's transparent scoring. Still, this is a record which has given me, and will give others, great pleasure.

Having so often agitated for the recording of Oda Slobodskaya in Moussorgsky's

Nursery Songs and in other outstanding pieces from her repertoire of Russian songs, I am delighted that at last Saga Records have taken the plunge in a capital recording, admirably accompanied by Ivor Newton. Honesty compels me to add that it does not show this splendid artist at the very top of her present vocal form, which can still be brilliant, as was shown by her recent astounding Wigmore Hall recital; it is good news that further recordings are planned. Her singing of the Nursery Songs is still marvellously true and vivid, a very different thing from the embarrassingly quaint parlando adopted for this cycle by Boris Christoff; and since the Nursery Songs were the only thoroughly unsatisfactory part of Christoff's monumental complete Moussorgsky, the new record fills a gap. I am a little sorry that in so brief a selection Olga's not very interesting aria from Dargomizhsky's Rusalka should have been chosen in preference to another song by him or by Glinka; but the Tchaikovsky group is excellent, and the singing of Nur wer die Sehnsucht kennt to the Russian text which the composer set will agreeably surprise those who know the song only in German or in English-more often than not disfigured by a swooning violin or 'cello obbligato.

That splendid Russian basso, Mark Reizen, is at last coming into his own with the English record-buying public. No single recording by him that I have heard establishes his stature more surely than the first of the two pieces from Rachmaninov's Aleko, "The camp sleeps", which begins side 1 of his new Parlophone disc. The mysterious tone-colour and the minute "art-pause" in the very first phrase, and the gradual swelling from pianissimo to fortissimo on the middle C at the very end these are the mark of a singer and interpreter of the first rank. The music, too, though clearly derivative from Tchaikovsky. is striking and shows a keen dramatic sense; it leaves one curious to hear the one-act opera as a whole, and also Rachmaninov's

two other stage-works.

Gradually the best of the R.C.A. Camden series are being released here, though the Rethberg, one of the best of all, is still to come. The first of the two Martinelli Camdens is probably the most exciting and most valuable of the series that has so far appeared in England. The material derives entirely from the great tenor's early electrics (1925-1928) and shows his voice as it was in his prime: virile, heroic, always cleanly focused. Both voice and style are essentially noble; pure legato, vigorous declamation and long phrasing make him a model to the aspiring tenor. It is true that the upper notes sometimes develop a rather tight, pinched quality; but the want of such easy opulence and warmth as we find in a Caruso or a Gigli is fully balanced, I find, by the nobility and grandeur of his delivery. It is a pity that neither this record nor its as yet unissued companion contains anything from his most famous and characteristic role, that of Radames; it is also a pity that his acoustic "Ah sì, ben mio" could not have been inserted where it belongs in the curious Trovatore excerpt which jumps straight from some thrillingly delivered

recitative into "Di quella pira". Nevertheless, this is a superb record, worth its price if only for the chivalrous melancholy of the Forza del Destino aria and the burning rhetoric of the Andrea Chénier "Improvviso".

Words, Words, Words

It is certainly good news that Decca intends to follow the American lead and supply a free libretto with their new opera sets; let us hope that the other companies will be forced to follow suit. While I welcome this announcement in Mr. Boyce's letter in the December issue (page 337), I should have been happier if he had also added an assurance that the large existing Decca library of texts and translations, both of opera and of other vocal works, will not fade away, but on the contrary will be extended. D.S., reviewing the twelfth-century liturgical drama, The Play of Daniel, on Brunswick AXTL1086, expressed a hope that the full Latin text and translation will be made available here, and I think he might have put the point more strongly. For, fascinating as are the sounds, vocal and instrumental, on this record, they are largely bereft of meaning without the text; it is difficult to know even which character is singing, or what point in the story we have reached. Here, surely, is a case in which words (supplied, of course, with the American issue) are no luxury but a bare essential.

EDITORIAL NOTES

Bach by Tureck

Bach by Tureck

The latest of Rosalyn Tureck's recordings for

"His Master's Voice" is reviewed on page 361
of this issue. The release of this record coincides
with the publication by the Oxford University
Press of a three volume work, "An Introduction
to the performance of Bach", an anthology of
heathcard music of ited and with a sixthesis. keyboard music edited and with an introductory essay by Rosalyn Tureck. The volumes are priced at 7s. each for Nos. 1 and 2 and 9s. for No. 3.

B.I.R.S. Lectures
"The Rise and Decline of Serialism" is the title of a series of six lectures to be given by Peter Stadlen under the auspices of the University of London and the British Institute of Recorded Sound. Full details of the lectures, which commence on January 28th, may be obtained from the Secretary of the B.I.R.S., 38 Russell Square, London, W.1.

Lyrita Recorded Edition

Piano Sonatas by Tippett and Hamilton, a collection of Lennox Berkeley's piano music and a collection of Sir Arnold Bax's piano music constitute the first three LP releases by Lyrita, a new company who, for the present, will be concentrating on the repertoire of Twentieth Century British piano music. Full details may be obtained from Lyrita Recorded Edition, 99 Green Lane, Burnham, Bucks.

16} r.p.m. at last!

Does your gramophone offer a choice of four speeds? If so, then at last you can buy a record which plays at that mythical (to this country, at least) fourth speed. The title is "Tales of Terror" (45/001)—a 12-inch Top Rank disc of fifteen short stories and poems by Edgar Allan Poe read by Nelson Olmsted. The disc offers a playing time of 1 hour 35 minutes. The price is 33s. 114d. plus 11s. 04d. P.T.

(continued on page 347)

RECORDING BACH'S BRANDENBURG CONCERTOS

By PETER ANDRY

A RECENT American reviewer writes of Bach's Brandenburg Concertos: "Players often have enough trouble coping with Bach's merciless demands on technique and taste... but it's the conductors who do the real damage... there is no substitute for the rhythm most of them do not have". One does not necessarily have to agree with this reviewer of countless sets of new recordings of the concertos but, nevertheless, more than a grain of truth remains of this statement to make us think that we have found the solution to the true interpretation of these works on gramophone records.

I first heard Yehudi Menuhin take part in the Brandenburg Concertos some years ago at the Ansbach Festival-a Bach Festival in the great German tradition of "Absolute devotion to a composer". Bach, as far as it is known, had no traceable connection with Ansbach although this city must be very much like those of Bach's own days, most of which are now in East Germany. There were two huge baroque churches with lofty naves for the great choral works to ccho in. A somewhat derelict but intrinsically elegant little chateau in whose salon the harpsichord music could find apt expression, and across the way a rather musty and plain "orangerie" with a lovely view into the gardens, and somehow just right in length and proportion for a small chamber orchestra to give us the Brandenburgs. All this made for a devoted setting: and at once I felt that Menuhin, although playing only the solo violin parts, possessed the rhythm which this music demands, Everyone who knows Menuhin will also know his tremendous devotion to Bach, which illumines almost his entire music making. It was a love shared with his master Georges Enesco, who some years earlier also recorded the Brandenburg Concertos but under entirely different circumstances. But at Ansbach there was still the conductor-a fine musician, but placed between the music and the performers. What I had hoped for was a freer style-with more internal rhythm.

This was not to be realised until after the Bath Festival last year, when our recordings of the concertos were made, and after Menuhin had tried this combination of his own style with a group of highly skilled chamber music players for the first time. Some months earlier Menuhin had recorded both the A minor and E major Violin Concertos with the same group and the results were highly successful. The music simply glowed all the way. It was not just a group of players thrown together, but a choice of players selected as carefully as a master craftsman would choose pieces of mosaic-each piece glowed with a brightness of its own in a unified work of art.

Menuhin found time between a busy concert season abroad earlier this year to come to the trial sessions which we held at our studios to help solve a number of problems these concertos pose. It wasn't just a matter of the balance of solo instruments. We knew this would have to be faced later. A public performance shows the problems created by the very varied scoring of the Brandenburgs. The Second Concerto has a loud small trumpet playing high florid parts, a recorder playing similar passages, while oboe and solo violin divide any further thematic material between them. The question is, of course, how the three other solo instruments can make their voices heard in relation to the clarion-like trumpet. This is where a recording can help to balance up the various parts, and we have made the most of trying to let every important part have its say without, naturally, making it difficult to see the wood for the trees. The work as a whole must blend. People often say that we cheat in the recording studio-for instance, we make players do ridiculous things, put one man on a rostrum whilst the other is moved a few feet back. However, we always have to try and make up for one great deficiency in a record—the lack of visual contact with the listener and any means are justified to try and establish this important element.

The most important problem for us to solve was which instruments to use for the "corno da caccia" asked for by Bach in the First Concerto. Translated into English this becomes hunting horn, or the contem-

porary equivalent of a French horn. But between this simple translation and is solution lies many a question musicologists have been asking themselves for years. Should these instrumental parts, which in the first movement start off by being quite plausible "French Horn" writing and gradually change into what seem to be passages designed for trumpets, be played on the modern valve horn? trumpets be substituted where the parts cross to make sense of the lower line in the last big trio? Anyhow, the experts can argue for hours. And they did at our little experimental session. We had a pair of trumpet players, soprano saxophones (used by Enesco in a previous performance), E flat clarinets and French hornists. We gathered together full of anticipation as to what solution we might find. The solution soon became plain: French horns played by people who really have absolute command of their instruments.

I have since seen a contemporary engraving of a gentleman on a horse carrying a "corno da caccia" and it looked very much like its modern orchestral counterpart. Until a music academy produces two trumpet players who can play ppp I feel this subject must remain closed: but even with two such players the use of the trumpet could only be justified for points of balance, e.g. to make the triplets which cut across the rhythm in the first movement more pronounced.

Other decisions, of course, had to be made. Should we use recorders for the Fourth Concerto. Bach wants them, but would they be heard? We have added the missing second movement in the Third Concerto. Most people still eschew the idea of this movement as "what has pleased us all these years should be good enough now". Some may think our slow movement (from the Organ Trio Sonata No. 6, scored



Yehudi Menuhin in discussion with Derek Simpson (left) and Robert Masters (right). [Photo: A. McBean].

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* Libretto a'so contains Russian text in Cyrillic characters.

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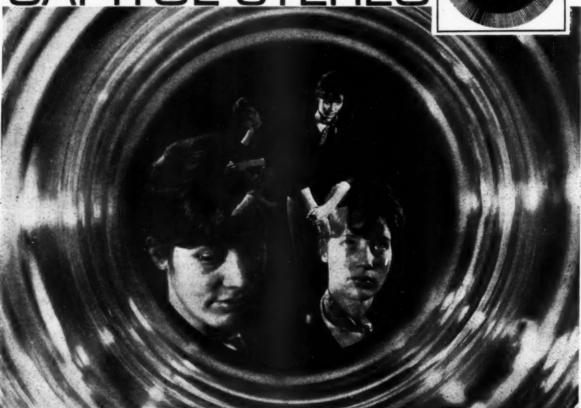
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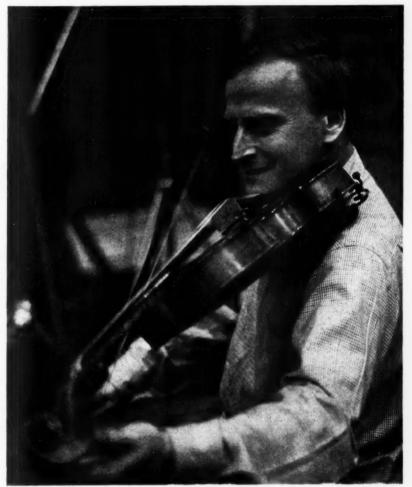
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nece refle In t for violin, viola and continuo) too long, but then we had to retain the repeat so that the two chords, which usually link the two outer movements of the Concerto, would remain. To me this seems now absolutely convincing and I only hope that repeated hearings of the work will establish this movement as belonging there.

At the Bath performances by Menuhin and the Festival Players and subsequent concerts in London, one could sit back and relax and let the music speak for itself. A performance is after all ephemeral and if anything does not quite come off or if the balance of an instrument is not quite right, this is soon forgotten and only the pleasure of a good performance remains. A recording session is an entirely different thing. The artists are asked to give performance after performance under the most exacting conditions and in circumstances that are sometimes not natural to them. Studios are either too hot or too cold, too live or too dry in acoustic, and the time is often too late or too early. The microphone is treacherous and often belies a true pianissimo and is inclined to reduce the effect of a really loud "attacca", the recorded tameness of which the artists' manager has to explain as diplomatically as possible to the artists. Rhythm and ensemble were, of course, two essentials we had to concentrate on tremendously. The recording of a work with a conductor usually makes this an easier problem because the conductor can oversee and hear the orchestra at all times (given that he possesses vital rhythm) and often anticipate bad ensemble before it happens (this skating on thin ice can often be observed at symphony concerts!).

In the case of our recordings, Yehudi Menuhin and the players paid such close attention to the ensemble and rhythm that any differences that might be detected—an instrument pushing ahead, etc.—were thought to be essential to the natural flow of the music. Of course we had lapses of all sorts-intonation, broken strings and bad attacks which might be assembled by some tape editor turned sadist into a musical horror tape—but these have naturally been cast into oblivion. There are bound to be critics whom these performances will not satisfy; but on re-hearing them many times (and sometimes I think we hear a record more often than the buying public ever does after he or she has made the purchase), I am repeatedly struck by the naturalness of these performances, the tempi are arrived at by a spontaneous feeling in everybody's mind and the dynamics are played as they are felt to be natural to the music.

We worked furiously for about ten days producing these recordings. Stereo and mono were each recorded simultaneously, but by separate teams of technicians, and as everybody knows each presents different problems. We tried as much as possible to retain the natural positions and groupings the players had chosen at the previous performances—making modifications where necessary so that the recording should reflect a true performance in every way. In the stereophonic recordings the harpsi-



Yehudi Menuhin

[Photo: A. McBean]

chord will be heard mostly on the extreme right where we placed all the continuo players ('cello, double bass and bassoon) and the string body will be heard grouped around with the first violins on the extreme left, and the soloists centred. In the Fifth Concerto the harpsichord assumes a much more important solo role than in the other concertos and, as will be heard, has been featured more prominently. One of the difficult problems in the recording world is always how to make a harpsichord appear "present", i.e. loud enough to be heard with comfort and yet not exaggerate all extraneous noises emitted from that beautiful but unpredictable instrument. I think we can pride ourselves on our sound—a rich natural full sound, the microphones having been placed underneath the instrument-a technique which some years ago we dismissed as valueless, but which (as many things do on re-trial) proved to be the right answer. Time sometimes ran shortthe recording schedules were of necessity very tight and making records is extremely expensive-and more than once we almost despaired!

Two particular instances come to mind. The first movement of the Fifth Concerto was scheduled for an evening session and we had spent quite a considerable amount of time on balance and rehearsal. Nine o'clock loomed dangerously near as being finishing time when two gentlemen appeared and said that they had come to take Mr. Menuhin away for a TV interview, the timing of which made it necessary for him to leave almost immediately. I felt at that stage it was quite impossible to finish the movement in that time-we had already started and broken down several times. I told the TV representatives that we could on no account jeopardise the recording. None of this was, of course, known to any of the artists in the studio. Just then Yehudi called to me and said that he was not satisfied with what had been done and that we must make another restart. The television gentlemen winced and paled but a miracle occurred—the take was a perfect performance from beginning to end and the one which is now contained on the record, ending our recording session some minutes before scheduled time!

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The Second Concerto was scheduled for the next day, a scorching afternoon designed to soften the lip of any trumpet player, let alone those of a player of an instrument little more than twelve inches in length! We started and soon found our fears justified, for the intonation of the entire orchestra seemed to go up by semitones and tones to alarming proportions. Making a schedule of recording for these works had not been an easy task and a retake session seemed almost impossible to think of. We broke and had a cup of tea. Menuhin stretched out in a relaxed pose on one of the grand pianos and we aired the studio as much as we possibly could and as the heat of the day allowed. After a while we went on-further disasters, cracked notes and dismal sounds! Ten minutes to go and the movement lasts six! Well, here goes, we all said-let's have one more try, and another miracle occurred: florid passages, intonation and performance came off with ease and we all asked ourselveswhy and how? That is one of the mysteries and fascinations of recording. Success is

elusive and everything is unpredictable! When the orchestra has been playing the same music for nearly an hour, and sometimes during these recordings just about reached breaking point, and when after all this our recording machines had at the vital moment of tension failed to respond, then working with artists such as Yehudi Menuhin, who dismisses these failings with gentle humour where others would rage and tells us a funny story, makes our work so doubly worthwhile that everyone from studio attendant, recording engineer and director works twice as hard to try and produce a record which will please.

We hope that with these discs of Yehudi Menuhin and the Festival Players we have presented a definitive recording that will outlast all the rest. Our aim was to present the music and the spirit behind the music as faithfully as the present day medium of recording allows.

(Peter Andry is a member of the International Artists' Department of "His Master's Voice".

A review of Menuhin's recording of the Brandenburg

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March LP Festival

Following the successful LP Conference organised last year by the LP Record Library of Blackpool, we are now advised that a second conference will be held between March 18th and 20th. Centred on the Norbreck Hydro, Blackpool, the programme includes film shows, performances of live and recorded music lectures and discussions. Full details may be obtained from the LP Record Library of Squires Gate Station Approach, Blackpool.

London Audio Fair

The Fifth London International Audio Fair will be held at the Hotel Russell, Russell Square, W.C.1, from Thursday to Sunday, April 21st to 24th. Exhibitors from the U.K. and overseas will display and demonstrate the world's finest sound recording and reproducing apparatus. The international character of the Fair will be emphasised this year as a result of of the recent relaxation of U.K. import restrictions. Invitations for overseas visitors and full information can be obtained from Audio Fairs Limited, 22 Orchard Street, London, W.1. (WELbeck 9111).

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ANALYTICAL NOTES

By

AND FIRST REVIEWS

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* indicates a stereophonic recording

ORCHESTRAL

**BACH. Concerto in A minor for flute, violin and harpsichord, BWV1041: Harpsichord Concerto in A major, BWV1055: Sonata in C major, BWV1037. Richard Adeney (flute), Granville Jones (violin), Thurston Dart (harpsichord), Philomusica of London directed by Thurston Dart. London L'Oiseau-Lyre Stereo SOL60007 (12 in., 28s. 9d. plus 9s. 4\frac{1}{4}d. P.T.). Mono: OL50168 (10/58).

In the Triple Concerto, the soloists are given reasonably good separation, and seem to be placed as follows: violin to the left, flute in the centre, and harpsichord to the right. This makes for clarity in sections of complex polyphony, but although basically a good idea I feel that the separation has been carried too far, and the three instruments consequently do not coalesce as they should. In this respect the mono version is superior. The balance in the Harpsichord Concerto is excellent, however, and the Sonata sounds quite satisfactory, since the harpsichord, now in the role of a continuo instrument, stands somewhat outside the limelight. D.S.

BACH. Violin Concerto in E major, BWV1042. Partita in E major for solo violin BWV1006. Alan Loveday (violin), Royal Danish Orchestra conducted by George Hurst. Saga Mono XID5024 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

I was very disappointed on hearing this disc. I played the concerto first of all, and could hardly believe my ears when I heard the lumpy, insensitive playing of the Royal Danish Orchestra, which seems to possess far more instrumentalists than are necessary for a work of this kind, though it lacks the one player whose presence is really essential: the harpsichordist. In the slow movement particularly I found the playing of Bach's wonderfully expressive basso sitinato utterly lacking in beauty of line and sadly deficient in keenness of intonation. The tempo of this movement is surely too fast, even though Alan Loveday plays his solo line with commendable finesse of tone and a nascent

conception of its poetic content. Even if this were a consistently good performance it would, nevertheless, be ruined by a poor, tubby, recording, and one of the noisiest surfaces I have yet encountered.

The Partita on the reverse is a good example of Loveday's capabilities. He has a fluent and sound technique, a tone that gives pleasure, although more variation in timbre might be a good thing, and a reasonable idea of what Bach is getting at. But once again he is not helped by recording or surface.

D.S.

BACH. Brandenburg Concertos Nos.
1-6, BWV1046-51. Szymon Goldberg (violin and viola), Margaret
Major (viola), Haakon Stotijn, Ed
Mater, Wim Knip (oboes), Jan Bos,
Iman Soeteman (horns), Thom de
Klerk (bassoon), Willem Groot
(trumpet), Hubert Barwahser, Leo
Oostdam (flutes), Piet Lentz, Hans
Bols (viole da gamba), Bruno
Schrecker ('cello), Anthony Woodrow (double bass), Janny van Wering
(harpsichord), Netherlands Chamber
Orchestra conducted by Szymon
Goldberg. Philips Mono GBL5511-2
(two 12 in., 33s. 10d. plus 11s. 2d.
P.T.).

BACH. Brandenburg Concertos Nos.
1-6, BWV1046-51. Yehudi Menuhin
(violino piccolo, violin, and viola),
Patrick Ireland (viola), Janet
Craxton, Michael Dobson, Richard
Morgan (oboes), Barry Tuckwell,
James Quaife (horns), Archie Camden (bassoon), Dennis Clift (trumpet),
Richard Taylor, Christopher
Taylor (recorders), Elaine Schaffer
(flute), Ambrose Gauntlet, Dennis
Nesbitt (viole da gamba), Derek
Simpson ('cello), Eugene Cruft
(double bass), George Malcolm (solo
harpsichord), Kinloch Anderson
(harpsichord continuo). Directed by
Yehudi Menuhin. H.M.V. Mono
ALP1755-6 (two 12 in., 60s. plus
19s. 6d. P.T.).

Once upon a time it was de rigeur for each record company to have its own version of the nine Beethoven Symphonies. We have progressed; no self-respecting company today would be without the six Brandenburg Concertos, and so they appear with great frequency, and may even go on forever, like the brook but not always like Bach. Some performances are remarkably unlike Bach, even though they stick rigidly to the printed notes of latter-day scores, but we have had some musicianly and imaginative versions recently, with ensembles of various sizes. The Philomusica (on Oiseau-Lyre) reached the kind of sound that might have been

made by Bach's little orchestra at Cöthen, except for the fact that Bach's visiting Waldhornisten sounded like horns and not like trumpets, and they played the'r parts at the written pitch. The Hamburg Chamber Orchestra (Saga) is a larger body than the Philomusica, and about the same size (I would guess) as the Netherlands Chamber Orchestra which Szymon Goldberg conducts on the new Philips set. The size of Menuhin's group is roughly the same as that of the Philomusica. Direct comparisons are, therefore, in certain instances, not particularly enlightening except with regard to general points of style. In the following comparison between the Philips and H.M.V. sets, I have made allowances for the slight difference in size.

Concerto No. 1 in F. At an experimental session held in the E.M.I. studios various instruments, recommended or tried by conductors in the past, played the corno da caccia parts either at the written pitch or up an octave. Horns, saxophones, E flat clarinets and tweeny trumpets all had a go at Bach's difficult but by no means impossible examples of linear virtuosity, and though nobody was called upon to say "shibboleth" it was perfectly obvious at the end of the proceedings that the horns gave the most satisfactory result. They were flexible, reliable, sufficiently penetrating without being overpowering, and of course admirable at filling in the otherwise missing middle of Bach's instrumental polyphony. I do not know whether Philips indulged in the luxury of an experimental session, but they too have shown a preference for horns, and their players are very capable, though less brilliant than Tuckwell and Quaife. At the very beginning of the first movement, Menuhin's tempo (a shade faster than Goldberg's) is in danger of running away with itself, but a sensation of steadiness soon makes itself felt. The three-way concertante conversations of horns, oboes and violins are beautifully balanced, and the distinctive voice of the violino piccolo makes itself heard. Bach's all-important bass line is crisp, well-defined and flexible, and the continuo harpsichord is well in evidence. Important cadences are pointed up by slight and well-controlled rallentandos, helping the ensemble (and the listener) to turn harmonic corners with the maximum of comfort. Goldberg's steadier tempo and heavier bass sound less clear and less inspiring.

The Netherlands Chamber Orchestra starts the second movement with an audible "ping" of crew-cut tape, and the violin solo (though very beautifully played) is no violino piccolo. The bass is too thick for Bach's beautifully moving false relations to emerge as they should, and the minim below the final oboe flourish is cut to a crotchet. Nine ethereal and echoing chords right before the final chord are simply thrown away: the possibility of poetry is sacrificed to the plausibly prosaic. Menuhin handles the violino piccolo with great skill, and its faintly exotic voice lends enchantment to a movement which has been not inappropriately dubbed "Bach's Schehrazade". Strings answering oboes are perfectly audible, and so too are the faintly warring

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Did you know.

that the splendid rendering of Singman's Opp. 18, 19 and 67A which came out on a 12" LP two years ago was now available on one 10" LP and one 7" forty-five . . . and that the lovely late work on the little disc was if anything better than the original, whilst the transfer of the two early works onto the 10° came unstuck so badly that the disc was not worth having? Nor did we, because Mr. Singman has not (so far as we are aware) composed any music. But if he had, we would . . . and that is the important point for you. The most enthusiastic record collector who knows what music he wants and what performers he can trust, can still find record-buying full of pitfalls, and mistakes can be costly.

There really is no safe substitute for the detailed and intimate knowledge of a highly specialised team of connoisseurs who have the means of finding these things out.

Have you noticed that new feature in The Monthly Letter-those pages at the back in small print which grow fatter every month? They contain the re-assessments of all the transfers and re-recordings, both stereo and mono, which turn up every month. They do not make quite such lively reading as the primary reviews, but the hard work has been done so that you may benefit thereby. A year's subscription to The Monthly Letter costs only 10/-. post free. If it saves you from one mistake, it has more than saved it's cost.

The obvious companion to The Monthly Letter is The Art of Record Buying. Bound now in dark blue linson cloth, this handsome volume also costs 10/post free. It is a catalogue of recommended records only, and in it the searching appraisals of The Monthly Letter are summarised in coded form. Shoppers by post or by personal call can always rely on our staff for sound and up-to-the-minute advice about their particular requirements. So there is something special about London's Special Gramophone Shop. Could it be just the sheer amount of hard work that gets done? No-for a job of this kind one needs flair and enthusiasm as well, otherwise one would never get through.



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* ********************

B flats and B naturals, clothed in a garb of sensuous sighs that recall the opening pages of Tchaikovsky's Francesca da Rimini.

In the ensuing Allegro Goldberg is able to produce a nicer sound from his violin than Menuhin can from his violino piccolo, but Bach wrote purposely for the latter instrument because of its carrying powers, and because its tuning was a minor third above that of an ordinary violin. This means that unisons can be obtained (by playing a stopped and an open string together) on the notes F, C, and G, and these unisons Menuhin plays with telling effect. In Goldberg's performance they are omitted. Menuhin's slightly slower tempo allows for a more natural lead into the quaint little Adagio occurring precisely twothirds of the way through the movement, and he ornaments the violino piccolo part to good effect. The Dutch ensemble is far less convincing at this point.

Goldberg omits the repeat of the second half of the Minuet, thereby destroying, or at least obscuring, its form; and the tempo is too slow and stodgy by far. The two Trios and Polacca are quite well done, but the Minuet is so deadly dull that it is agony to wait for its repeated return. The lighter texture of the English group and the forward-moving tempo enables them to score easily here, and the wind-playing in the Trios is delicious. In the Polacca, there is a beautiful turn-round immediately

after the loud and jerky section. Concerto No. 2 in F. The difficulty here is to get a good balance between instruments with vastly different carrying powers: violin, oboe, recorder and trumpet. I am sure that Bach, eminently practical musician that he was, enjoyed at times being deliberately unrealistic and unpractical, setting problems for others at least as hard as the ones he solved himself. The solo oboe in the H.M.V. version is a little faint, but the recorder is good, and blends well with both trumpet and violin. Menuhin's personality is stamped on much of the playing here, not merely his own, which is full of vitality and enthusiasm and an undimmed love for Bach's music. That characteristic stressing of a crucial note here and there, the feeling for a sense of harmonic direction, the warmth and fulness of tone-these are but a few of the features of Menuhin's playing and interpretation which pervade this entire recording. The Philips version is less brilliant on the whole: the trumpeter's tone is clouded in comparison with that of Dennis Clift, and an ordinary flute is used instead of the recorder, which Bach almost certainly intended.

Goldberg gives a sympathetic and musicianly account of the slow movement, though he is a little afraid of trills and apprograturas, and suffers from an uninteresting continuo realisation. Menuhin and his colleagues ornament and sustain the melodic lines with great skill and beauty of tone, and they seem to move on slightly after the first A minor cadence. In the finale they are brightly luminous, and Menuhin cannot resist an endearing touch of virtuosity at one point, where he has to play the principal theme: it emerges sul G with great vigour and verve. The bass entry of the theme

shortly afterwards is not quite as clear as in the Dutch version: for once their heavy bass is an advantage, though their slower tempo is not nearly as exciting as the brisker, breezier one adonted by Menuhin.

brisker, breezier one adopted by Menuhin. Concerto No. 3 in G. This nine-part string texture can be awfully dense if allowed to get out of hand. The Dutch performance is solid, but too much on one dynamic level, and that loud; yet although cadences are approached with something like respect, there is too strong a tendency (even on the part of Goldberg himself) to play Bach's figuration as if it were a Kreutzer study. These are patterns indeed, but patterns with a meaning and a harmonic axis. The Dutch bass is far too heavy and boomy for the lighter strings above, whereas the English group retains the bassoon and achieves an enviable crispness and manoeuvrability. The declamatory unisons are expertly managed, and the scarcely perceptible increases and decreases in dynamic level do much to make the shape of the movement apparent.

The problem of the missing slow movement is beautifully solved by the H.M.V. group, who are silent except for Yehudi Menuhin, Patrick Ireland and the continuo players. A movement arranged from a Bach organ sonata gives the solo violin and viola a chance to intertwine their beautifully baroque threads of melody, and when they come to rest at the final cadence the other musicians are to be heard playing those "two chords" which fit the situation perfectly yet quite unobtrusively. In contrast to this delightful interlude, the Dutch players deliberately hold onto the two chords as long as possible, while the harpsichordist supplies meaningless runs and arpeggios until everybody is tired out. The finale is taken too fast by Goldberg's ensemble and some of the detail is lost.

Concerto No. 4 in G. Once again H.M.V. gives us the authentic recorders, wonderfully well played by the Taylor brothers, while Philips is content with flutes. Goldberg makes heavy going of his first solo, but is back on form by the time the dashing demisemis arrive. When the violin's rising sixths emerge, they are obscured until far too late a stage by the flutes. In the H.M.V. performance, the texture is much more transparent, and though the recorders can always be heard perfectly well, the violin is audible whether playing high or low.

The slow movement is well played on both records, but the slower Dutch tempo holds up the flow of the music to a certain extent. The heavy bass takes its toll in the finale, where the polyphony depends for its proper effect on a fair equalisation of all the elements involved. A springy rhythm and a near-perfect internal balance sets the H.M.V. performance streets ahead, and the slight edge on the bass helps it to come through without ever acting as a millstone around the neck of the violins and violas. The splendid oratorical gesture in the peroration exudes incredible energy and drive.

Concerto No. 5 in D. This is a triple concerto, but the harpsichord is capable of stealing the show. Much depends, however,

on the type of harpsichord used and the person playing it. The balance is at times so poor in the Philips recording that the harpsichord tends to drop out of the picture altogether even when the passage in question is a solo one yet, when audible, it is so audible as to be nearly unpleasant.

George Malcolm, by his superb perform-ance with Menuhin and Elaine Schaffer, gives the H.M.V. escutcheon the kind of polish it well deserves. Armed with a Goff harpsichord, Malcolm reveals the music and the drama in this most intractable of all Bach's concertante parts. As a partner in the trio sections, he displays tact and sensitivity, now accompanying, now breaking forth into a solo passage, always with exactly the right weight and colour of registration. The cadenza is captivating in every way. Tiny touches of rubato, a sense of structure and direction, a subtlety of registration-all contribute towards an impression of magnificent artistry that places Malcolm in front of the front rank of the world's harpsichordists. Elaine Schaffer has a sound technique and a firm line, and blends well with Menuhin; Barwahser is a musical player, but his tone is less bright than Schaffer's. Students of ornamentation should listen to the way Malcolm plays the right-hand part of the harpsichord solos in the slow movement. The finale in the Philips version is successful, but the harpsichord playing no match for Malcolm's in the brighter, faster H.M.V. performance. The only blemish in the latter is an occasionally reticent flute about the middle of the movement.

Concerto No. 6 in B flat. I could hardly believe my ears when I played the first few bars of the Philips disc. Had the tape stretched? Were the viola players having serious intonation trouble? I am still not sure that I know the answer, for the pitch seems to fluctuate at one level but not another, and I can only assume that Mr. Goldberg was not properly stretched out on the rack of his viola when the session began. Of all movements, this one demands absolute precision and in-tune-ness, for the whole of the opening section is on one chord and the slightest deviation is immediately noticeable. The Dutch bass thumps along in alarmingly monotonous fashion, and the viola duettists play their potentially beautiful modulatory passages in very un-imaginative manner. Menuhin, in contrast, seems completely at home with the viola, and his blend with Patrick Ireland is excellent. The intonation is stable, and the bass not too heavy, though I wonder if more separation of the quavers would have helped the flow of the music.

In the slow movement, an aural illusion occurs: the Dutch players seem to be taking the slower of the two tempi, but actually it is the H.M.V. group who are slower. The reasons for this are clear once the movement has been listened to. The finale is a severe test for ensemble, and Goldberg does not always come through unscathed, though his playing reaches a very high standard. The difficult dovetails are expertly made throughout the H.M.V. performance, and the balance is really convincing as a chamber-music group.

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It is good to know that Menuhin chose to work with English musicians in a project that might well have taken him to other countries and other artists, and there is not the slightest doubt that this new H.M.V. set will be a challenge for many years to come in that category of performance where the musicians are directed from within rather than conducted from without. The infinitely better performances on the H.M.V. discs, together with their excellent surfaces, score over the Philips set time and time again. Hear the Menuhin set, and you will believe and buy!

BACH. (a) Brandenburg Concerto
No. 2 in F major, BWV1047. Jan
Tomasow (violin), Helmut Wobisch
(trumpet), Hans Reznicek (flute),
Karl Meyerhofer (oboc). (b) Violin
Concerto No. 2 in E major,
BWV1042. Jan Tomasow (violin).
(c) Suite No. 2 in B minor for flute
and strings, BWV1067. Hans
Reznicek (flute). (d) Air from Suite
No. 3 in D Major, BWV1068.
Chamber Ensemble of the Vienna
State Opera Orchestra conducted
by (b) Jan Tomasow, remainder by
Felix Prohaska. Top Rank Mono
35/009 (12 in., 26s. 4½d. plus 8s. 7½d.
P.T.).

The trouble about Vienna is that they record things far too hastily. In the Violin Concerto, Tomasow (normally a reliable violinist) doesn't seem to have played himself into the key of E major until the last few bars of the first movement. The slow movement and finale find him in pretty good shape, which make it all the more of a pity that the opening Allegro stands as it does, a monument to uncritical haste. The Second Brandenburg Concerto receives a fair-to-middling performance, and there is nothing outstanding about the soloists or their interpretation. The Air from the Suite in D is an acceptable but well-worn filler. Prohaska does not seem to know what to do with the B minor Suite, or its tricky ornaments and appoggiaturas. Certainly he hasn't the ghost of an idea about a French Overture such as the one with which Bach begins the Suite, and in the Sarabande he is also much at sea. The continuo playing is none too good and none too audible, largely because the orchestra is too big; and the top and bottom too loud for the middle parts.

BARBER. School for Scandal Overture.

HANSON. Pastorale for oboe, strings and harp. Robert Sprenkle (oboe), Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury Mono XEP9014 (7 in., 11s. plus 3s. 7d. P.T.). Item marked † previously available on MRL2507 (11/56).

Only devotees of American music, I would say, can take any interest in this disc. Barber's Overture to The School for Scandal, written in 1932 at the age of twenty-two as a "graduation exercise", is a professional but conventional piece of bustle, with a

folky subsidiary tune; it is described on the sleeve as "among the classics of the American repertoire", but it seems to me to lack the spontaneous if limited inspiration of such a work as John Ireland's London Overture. Howard Hanson's Pastorale, which dates from 1949, is a neatly-tailored bit of Gebrauchsmusik, strangely unreposeful and urban-sounding, considering its title. This impression may be caused by the forceful and hurried treatment it receives under the composer, but one supposes that he knows how he wants it played. Barber's Overture is given a lively but less than absolutely precise performance; the recording is excellent.

BEETHOVEN. Overtures. Egmont, Op. 84: Coriolan, Op. 62: Leonora No. 3, Op. 72a. Vienna Philharmonic Orchestra conducted by Karl Münchinger. Decca Mono BR3020 (10 in., 15s. plus 4s. 10½d. P.T.).

I have heard Karl Münchinger give some first-rate performances in his time, but I am afraid that these are not amongst them. He seems to have gone in for the biggest, broadest, weightiest conception of Beethoven, without being able to bring it off by firm rhythmic control. The main tempo of Leonora No. 3 is a heavy plod; the opening of Egmont is below the minimal speed at which it can register as a musical phrase; the initial theme of Coriolan is taken at a tensionless con moto; in all three works, the tempo fluctuates widely, without concern for overall shape and cumulative effect. In any case, the orchestral playing is slapdash, especially in matters of rhythm; to give only one example, in the lyrical theme of Coriolan, the violins are too quick with the eighth note of the phrase each time, and not always unanimous either. It seems to have been an off-day for everyone, except the engineers, who have achieved an admirably lifelike sound.

★BEETHOVEN. Overtures. Coriolan: Leonora No. 3: Fidelio: Consecration of the House: Egmont. Lamoureux Orchestra conducted by Igor Markevitch. D.G.G. Stereo SLPM138039 (12 in., 30s. plus 9s. 9d. P.T.).

When trying to choose the best out of umpteen recordings of the same Beethoven symphony, the reviewer tends to be distracted by the irrelevant consideration of fill-ups, which are often drawn from Beethoven's five finest overtures (or four of them, at least, The Consecration of the House being unduly neglected). D.G.G., presenting for the first time all five on a single disc, offer a solution of the problem: get the overtures as a group on their own, and then you can choose a symphony single-mindedly, without bothering about that additional "splendid Coriolar" or "rather dull Egmont".

Unfortunately, this disc has only pointed the way to the solution, not provided it. Markevitch's interpretations are in the main very satisfying—spacious, well-shaped, and full of weight, drive and dramatic power—but the quality of the orchestral sound leaves a lot to be desired. The Lamoureux Orchestra is not one of Europe's best, to judge by its showing here: only the

flute (naturally) is outstanding; the obesis nasal, and the brass coarse—strident trumpets, woolly horns, strangely fuzzy trombones. Some of this (but not all, I could swear) is due to the dead acoustic. After listening to so many D.G.G. discs with a reverberant (sometimes over-reverberant) acoustic, it was amazing to hear fortissimo chords snap off with an abruptness that brought to mind the Royal Festival Hall. In consequence, the overall sound sadly lacks body and bloom, and this, added to the too-too-French brass tone, makes for uncomfortable listening. D.C.

BEETHOVEN. Violin Concerto in D major, Op. 61. Alan Loveday (violin), Royal Danish Orchestra conducted by George Hurst. Saga Mono XID5025 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

It is odd that two of our more promising young musicians should have to go all the way to Denmark to make their record début, but it is something that they should be allowed to do so anywhere. Goodness knows, it's hard for Englishmen to find the way in. On the evidence of this disc Alan Loveday and George Hurst deserve all the encouragement they can get. It opens with unusually clear timpani notes. Rather a dry acoustic perhaps; not all the orchestral tutti is quite as polished as it should be, but it's pretty good. The soloist's entry is positively sensational. Not the playing (though he does those difficult octave leaps nicely), but the balance. Wonder of wonders, the soloist sounds just as he would in a concert hall from about the middle of the stalls. He is not, for once, right inside the microphone. After years of listening to phoney balances on discs, the real thing takes a bit of getting used to, and you may not like him sounding so far away. But you do get used to it, and Loveday is only drowned at such moments as soloists in the flesh always are. When you can pull your mind back from the balance to the playing you find it is still going very nicely. Not quite enough sparkle in some of the semi-quaver passages? Rather a lot of woodwind? A nice solid bass line. A pity there's not a touch more resonance; such dryness would show up defects in any orchestra. Loveday's tone is full of beauty, and always in tune; very sincere playing without frills, and brilliant by any standard but those of a Heifetz. He manages the deceptively simple little tune immediately after the cadenza exquisitely. Doubts about the balance begin to creep into my consciousness. The bassoon at the end of the first movement and the horn entry in the second sound too loud and clear for realism. Positively the bassoon sounds nearer than the solo violin. And more surface noise on this second side. But some lovely playing from the soloist in the slow movement; and the finale goes with spirit. A tiny detail; surely bar 83 should be played an octave up by the soloist or it spoils the pattern; Beethoven presumably forgot to add "8ve" over the bar. Some form of mechanical noise has got onto the disc round about bar 185, and again from 215. A pity, for Loveday's playing is going

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from strength to strength, and so is the orchestra's. Not a perfectly made disc by a long way, but a fine performance, and an interesting attempt at a realistic balance. And look at the price!

*BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Berlin Philharmonic Orchestra conducted by Ferene Fricsay D.G.G. Stereo SLPM138038 (12 in., 30s. plus 9s. 9d. P.T.).

*BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Cleveland Orchestra conducted by George Szell. Fontana Stereo SCFL 100 (12 in., 30s. plus 9s. 9d. P.T.). Mono: CFL1001 (2/58).

Boston S.O., Munch
Hamburg P.O., Keilberth
V.P.O., Solti
At last! A stereo Eroica which does not oblige you to turn over in the slow movement; D.G.G. have shown that it can be done, at any rate. Nor is it done by rushing the first two movements, for Fricsay's tempi are quite as spacious as Klemperer's. The only loss seems to be a slight one in quality: if this recording is, for D.G.G., admirably immediate and impactive, it has not the special fullness of tone characteristic of their very best issues. Nevertheless, it is a good one, only to be rejected by the out-and-out his finantic.

The performance has one outstanding virtue, some wonderfully soft and sensitive playing in the quieter parts of the score, but unfortunately it is nowhere near the "great" class. Friesay has adopted similar tempi to those of Klemperer, but has not brought Klemperer's sweep and pulsation to the performance; to put it bluntly, the overall rhythmic control is not good. This defect takes three forms. First, the broad tempi are not rigorously maintained; the wood-wind, in particular, seem to be working towards a slightly faster speed in places (their very first appearance in the opening movement, for example, and the entry of the oboe in the Funeral March). Then there are at times—notably in the anti-phonal chattering of wind and strings in the Trio of the Scherzo-some tiny but very noticeable gaps in the rhythm. when Fricsay changes to a slightly slower tempo than the one originally set (at the end of the repeated woodwind chords in the first movement, for example), all sense of impulse vanishes from the music, and the same may be said of the occasions when he slightly quickens the tempo, as in the fugal section of the Funeral March. This gearing of tempo is an extremely subtle business in Beethoven and can only be brought off by the very great; others run the risk of allowing the musical flow to become unsteady.

The transfer of George Szell's performance from mono to stereo has fallen badly between two stools. Fontana, like every other company so far, except D.G.G., have been unable to get the whole of the funeral march onto the first side (as they did in the mono); but instead of making the normal, sensible break—where the Funeral March returns after the Trio—they have crammed a little more on, and this has resulted in two defects

which completely spoil the record: the turn-over is in a quite unacceptable place (between the high soft A flat and the low loud one), and worse still, there is an intolerable amount of pre-echo. I think one can endure pre-echo at the beginning of a movement, if one likes a particular performance, but in this case, it invades the music itself: for example, the second of the three chords introducing the coda of the first movement—the chord of D flat—can be heard clearly approaching while the first E flat chord is still sounding.

In any case, I cannot be quite as enthusiastic about Szell's performance as T.H. was when he reviewed it in February last year. It is an invigorating one, true, but there are some irritating things in it: the relaxation of the tempo at the beginning of the first movement's development; the lack of synchronisation when the Trio of the Funeral March reaches the second, climactic statement of its main theme; the ending of the Funeral March at a much slower tempo than the one originally set.

All this leaves the *Eroica* situation exactly where it was—Keilberth is still the less-than-thrilling best of the five versions now available. No need to worry. There are surely at least twenty conductors planning a stereo *Eroica*, and by the law of averages, one of them ought to hit the bull before long.

D.G.

BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Paris Conservatoire Orchestra conducted by Carl Schuricht. H.M.V. Mono XLP20012 (12 in., 16s. 11½d. plus 5s. 6½d. P.T.).

Another Pastoral—what is one to say that's new about Beethoven performances that are perfectly efficient, never offend, yet have no great distinction? There are plenty of them and this is another. Schuricht goes through the work pretty briskly (very briskly in the Peasants' Merrymaking, where even those who don't like Klemperer's Ländler interpretation may well find him too fast). He never stops to look at the beauties on the way; there is often a lack of relaxation, while the playing is not always highly polished.

The recording is adequate but also not outstanding. When I had my volume control set to give me a nice p, then I didn't think much of the full f and ff. The string tone is not in itself very warm and, on my test copy at any rate, there was some vibration towards the end of the second side.

I did not get the pleasure from this that I have enjoyed when listening to Klemperer, Beecham and Boult conducting this symphony. T.H.

BORKOVEC. Symphony No. 2. Czech Philharmonic Orchestra conducted by Karel Ancerl. Supraphon Mono LPM488 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

This is the best modern Czech work I have yet heard on Supraphon—a soundly constructed, genuinely modern symphony by an original mind, which may well make a strong appeal to some tastes. Borkovec, now in his sixty-sixth year, was a pupil of

Josef Suk, but in the twenties came under the influence of Hindemith and Stravinsky. Strangely enough, his Second Symphony, completed four years ago, brings to mind neither of these composers, but rather the French school, and in particular Roussel. Not that it is influenced by Roussel, but it seems to be the product of a similar temperament: it has the same kind of tough vitality and brusque gaiety, without the dryness that makes Roussel's music inaccessible to many listeners. In general, the style has much in common with the best French neo-classics: driving rhythms, vivid and often noisy scoring, witty tunes, strong diatonic discords and "squishy" harmonies with a slightly tart flavour. The first three movements (sonata - allegro, scherzo, and adagio) are formally well-integrated; the finale wanders a bit, bringing back the scherzo theme for no apparent reason, but makes up for its garrulousness by sustained excitement.

The performance is brilliant and sensitive to a degree, and the recording one of Supraphon's best. Playing the disc three times, I found that the music had more and more to offer each time one listened to it—an acid test of any contemporary work. I heartily recommend it to anyone who wants to get his teeth into something at once modern, worth-while, and attractive.

D.C.

BONPORTI. Concerti a Quattro, Op.
11: No. 4 in B flat major; No. 5 in
F major; No. 6 in F major; No. 8 in
D major. Roberto Michelucchi
(violin) and Enzo Altobelli ('cello)
with I Musici. Philips Mono A00449L
(12 in., 30s. plus 9s. 9d. P.T.).

GEMINIANI. Concerti Grossi, Op. 7:
No. 5 in C minor; No. 3 in C major;
No. 1 in D major; No. 6 in B flat
major; No. 2 in D minor. Felix Ayo,
Walter Gallozzi (violins), Bruno
Giuranna (viola), Enzo Altobelli
(cello) with I Musici. Philips Mono.
A00447L (12 in., 30s. plus 9s. 9d.
P.T.).

MANFREDINI. Concertí, Op. 3:, No. 2 in A minor; No. 3 in E minor; No. 7 in G major; No. 8 in F major; No. 10 in G minor; No. 12 in C major. Roberto Michelucchi, Anna María Cotogni (violins), with I Musici. Philips Mono A00448L (12 in., 30s. plus 9s. 9d. P.T.). These records are available to special order only.

These three admirable records form part of an ambitious series known as Monumenta Italicae Musicae, which is being produced under the general direction of Vittorio Negri Bryks of Milan. A statement on the record sleeve informs us that "the fundamental principles of this series are the use of music and literary texts based on authentic editions (i.e. in a form most closely approximating that in which the works were originally conceived by their composers), all rigorously checked by authoritative musicologists and a maximum fidelity of style in the performances". This is an altogether admirable attitude.

Do the Italians achieve what they claims to be fundamental principles? On the

whole, I am glad to be able to say yes; but with the one important reservation that so ar Italy has failed-to the best of my knowledge-to produce a harpsichord continuo player one-tenth as good as the best British artists. Eighteenth-century concertos can sound unbearably dull if they are performed according to the notes but without an imaginative continuo part. I Musici play the notes well enough, and the recorded sound is good and clear, but I still await the genius who is going to do the simplest thing ever in this particular field and keep the harpsichord for the concertino while supporting the ripieno players with a second harpsichord or a chamber organ.

Nevertheless there are good things to be said for these discs. They are attractively packaged and the sleeve-notes have been written by musicologists with an established reputation: the one on Bonporti is by Guglielmo Barblan, who has also edited the four concertos played; the one on Geminiani is by Franz Giegling, an authority on Italian instrumental music of the baroque and also the editor of five concerti grossi from Geminiani's Op. 7; and finally the note on Manfredini is contributed by Remo Giazzotto, well-known for his outstanding work on Albinoni though not in this case the editor of the works played. These six concertos from Op. 3 have been entrusted editorially to Roberto Lupi.

These discs are available to special order only, but if you want to find out their qualities for yourself by all means see and hear them, for they are a fair step forward in the recording of historical material and make also for very pleasant listening.

D.S.

BRAHMS. Piano Concerto No. 1 in D minor, Op. 15. Jakob Gimpel (piano), Berlin Philharmonic Orchestra conducted by Rudolf Kempe. H.M.V. Mono XLP20010 (12 in., 16s. 11 d., plus 5s. 6 d. P.T.).

Should this be judged by the highest standards, or—in view of its cheap price—by less exacting ones? Perhaps we could leave it by saying that those who are not prepared to pay for the best will find this record a good guinea's worth or so. It bears the sort of relation to the finest products of the record companies that a Prom performance at the Albert Hall does to a Beecham or Klemperer one at the Festival Hall.

The performance is an average, not an outstanding one. Jakob Gimpel emerges as a capable, not particularly imaginative player, of sufficient but not immaculate or very delicate technique, who knows what the concerto is about, and plays it in a straightforward traditional way. There are no particularly fine points in the interpretation. The big climax to the Adagio, for example, is excellently achieved, but the expressive cadenza which grows from it is unimaginative, essentially unpoetic. Kempe accompanies ably, but there is a real lack of any continuing impulse. The maestoso of the opening is vigorous, but thirty bars later we seem to be in another tempo not at all geared to the previous one. The slow movement, too, has a tendency to dis-integrate. The recording is rather congested—a solid spread of adequate tone in which individual timbres seem to count for little.

I am sorry to see the Serkin version of this Concerto figures on the Philips deletion list. A.P.

CORELLI. Concerto Grosso in D major, Op. 6, No. 1. Herbert Becker, Bernhard Walter (violins), Oswald Uhl ('cello), Anna Schuh (harpsichord continuo), Bavarian State Orchestra conducted by Fritz Lehmann. D.G.G. Archive Mono EPA37018 (7 in., 12s. plus 3s. 11d. P.T.).

This is a heavy, plodding, pedestrian performance of a work that requires a feeling for style and a sensitivity to nuance in order to make it come truly alive. The orchestra is too large, the harpsichord too feeble in tone and too unimaginative in character, and the direction by no means sympathetic.

D.S.

★CHOPIN. Les Sylphides—complete (arr. Douglas).

*SCHUMANN. Carnaval, Op. 9 complete. Philharmonia Orchestra conducted by Robert Irving. H.M.V. Stereo CSD1271 (12 in., 30s. plus 9s. 9d. P.T.). Mono: CLP1296 (12/59).

Les Sylphides-arr. Douglas: Paris Cons. Orch., Maag (12/58) SXL2044 It is extraordinary how different Roy Douglas's orchestration of Les Sylphides sounds in the Robert Irving and Peter Maag recordings, and at first I thought he must have scored it twice. But no, it is just the balance that causes the different effect; close woodwind in the Maag and apparently unmuted strings and lots of harp. And no magic to speak of, especially in the prelude, which is much too fast. In other words the Maag version made me realise how good is Irving's, and all the better for stereophony. He plays this rose-petalled music with much more sensitivity and grace. Carnaval, too, sounds splendid with the greater realism. Incidentally I notice that neither label nor sleeve notes mention the additional movement, Replique, normally omitted in the ballet, but here included after Coquette as in the original piano

CHOPIN. Piano Concertos. No. 1 in E minor, Op. 11: No. 2 in F minor, Op. 21. Orazio Frugoni (piano), Vienna Volksoper Orchestra conducted by Michael Gielen. Vox Mono PL11460 (12 in., 30s. plus 9s. 9d. P.T.).

Compled as above:
Simon, R.P.O., Goossens (6/68) ALP1580
There has never been a really successful LP recording of either of the two Chopin concertos, and I fear that the present assault on them cannot be recommended. Frugoni seems to me insensitive in his rubato and he misses the fresh youthful quality of the F minor. The conductor, too, does not sufficiently feel the music and much of the orchestral playing is wooden. Balance between piano and orchestra is good, and much trouble has been taken to bring out the so-easily-smothered woodwind solos,

but the quality of sound as a whole is poor. In the E minor, the lower strings, especially the 'cellos, are almost inaudible, so that there is no solid bass to the music; at times the bass just isn't there at all. The piano, too, sounds rather thin in tone. Orchestral tutti are unexciting as a sound, and there seems to be a lack of top. In order to get the two works on to a single disc, a large cut has been made in the orchestral opening of the E minor, a cut which to me is most unfortunate; there is also a smaller cut near the start of the finale.

I complained in the recent past that there was no miniature score of these concertos; readers may like to know that Eulenburg have now produced a score of each, and they sell at 12s. 6d. and 10s. 6d respectively.

DELIBES. Coppélia Ballet Music: Prélude; Mazurka; Ballade; Thème Slave varié; Valse; Czardas. Sylvia Ballet Music: Les Chasseresses; Intermezzo; Valse lente; Pizzicato; Cortège de Bacchus.

GOUNOD. Faust Ballet Music—complete. Colonne Concert Association Orchestra conducted by Pierre Dervaux. H.M.V. Mono XLP20005 (12 in., 16s. 11½d. plus 5s. 6½d. P.T.).

Very good value indeed; the standard CoppelialSylvia coupling (very nearly) as given by Cluytens on a 12-inch Columbia, with the addition of the Faust music, which usually takes up a 10-inch side on its own. Grandiose, noisy playing with a strong lilt to it; there isn't the insight and elegance that Ansermet and Beecham bring to the music, but then they cost a good deal more.

W.S.M.

DELIUS. Florida Suite (revised and edited Beecham). Dance Rhapsody No. 2. Over the Hills and Far Away (edited Beecham). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. Mono ALP1697 (12 in., 30s., plus 9s. 9d. P.T.). Recorded under the auspices of the Delius Trust.

The Florida suite is early and entirely unknown Delius. It occupies all of the first side and part of the second—a great deal for music in which the ideas are seldom very individual nor their treatment very characteristic. The butter is indeed thinly spread.

But no wonder, for this is Delius still in a more-or-less amateur stage. He wrote Florida in 1886, the year in which father Delius finally gave in and allowed his son to leave orange planting in favour of serious music study in Leipzig. As the suite is played here, it includes the popular dance La Calinda, which I had always supposed to belong to the opera Koanga. Perhaps Delius wrote it earlier and then incorporated it in the opera later on.

The second Dance Rhapsody is an altogether different matter, a mature piece composed in 1916, yet virtually never heard. As Professor Hutchings points out in his book on the composer, it is a finer work than the better-known First Rhapsody, better organised; yet the earlier Rhapsody will probably

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remain the more popular because of its bewitching tune. I suspect, though, that No. 2 will repay getting to know intimately and here is the opportunity to do so.

The last piece on this record, Over the Hills and Far Away, takes us back to 1895. It has always been a favourite of Beecham's. It is too sectional to be wholly satisfying and the inspiration is variable, yet one of the sections is as ravishing as anything Delius ever wrote (and appears twice in lovely orchestral colour).

It hardly needs to be added that all this is played with all the understanding and love Beecham never fails to bring to Delius, the orchestral playing is beautiful, the recording

H good

It is surprising that the Delius Trust should sponsor another recording of Over the Hills and Far Away when a perfectly good one under Beecham already exists (on Philips SBR6242, with In a Summer Garden), but the disc is otherwise well justified, for no one else is likely to do Florida and, should that turn out to be wrong, certainly not so well, while the Rhapsody is a real acquisition.

A disc recommended for Delius lovers, though not for those coming new to this

composer.

DVORAK. Symphony No. 5 in Eminor, Op. 95, "From the New World". Hallé Orchestra conducted by Sir John Barbirolli. Pyc Mono CCL30155 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

DVORAK. Symphony No. 5 in E major, Op. 95, "From the New World". Carnaval Overture, Op. 92. Phil harmonia Orchestra conducted by Wolfgang Sawallisch. Columbia Mono 33CX1677 (12 in., 30s. plus

9s. 9d. P.T.). Competition in the record business is a saddening part of life sometimes. Admirers of the Hallé Orchestra and their conductor would all like their version of the New World Symphony to be a desirable one. But the standards in New Worlds are very high. Chording and intonation in this performance are grade two; the violin tremolo at the turn of the slow introduction into the allegro has a wrong note in it; the rhythm of the second subject (Swing low, sweet chariot) is clipped in its second phrase, regularly; the oboe and cor anglais have a heavy beat to their tone; the phrasing of the trio tune in the third movement is consistent where Dvořák carefully differentiates two kinds of phrase (this may be the fault of the parts). Then the recorded sound is uncomfortable in heavy passages (e.g. the wind and brass chords at bar 25 of the slow movement), and in general it is rugged rather than clear (but very well balanced in the bird noises in the middle section of the second movement, and in the development of the finale playing and recording are vivid for quite a while at a stretch). Why in the coda of the scherzo are two fortissimo horns softer than one blowing forte?

Playing and balance would pass muster if there were no other available version of the symphony. However, you know and I know that there are more than a score of them (at any rate I know, because I've played them all during the last year), and Pye's is not one of the best. Barbirolli's interpretation, understandably, has some good points, such as in the in tempo treatment of the second subject in the first movement, the bird noises, and the finale development; but there are also some pre-digested traditionalisms, if I may so call them, such as the horn call in bar 4 (which he makes a semiquaver instead of a hemisemidemiquaver), and the excessively slow tempo at bar 78 of the slow movement (crotchet equals about 48 instead of 66), and the heavy slackening of pace just after the first double bar in the scherzo.

Many other conductors do these things, but not the conductors who seem to interpret the New World with freshness and insight. You are possibly tired of reading that Fontana's Karel Ancerl is my selection. Well, Wolfgang Sawallisch is getting on for that category too. His is a reading that doesn't take traditional tempi and ritenuti as authentic, but follows those in the most scrupulous modern text (the Czech Artia edition of 1955), and for the rest tries to capture an idiosyncratic Dvořák style, dialectically distinct from on the one hand Brahms and on the other Tchaikovsky. Sawallisch's reading is rather less cleanlimbed, so to speak, than Ancerl's, but it is full of beautiful and characteristic detail, and it is dramatic as well as lyrical. It is marvellously played too, and has an attractive fill-up, giving good value. I put it high in the list; but don't forget Toscanini's marvellous, though odd-sounding, version.

DVORAK. Slavonic Dances, Opp. 46 and 72—complete. Vienna State Opera Orchestra conducted by Mario Rossi. Top Rank Mono 35/001 (12 in., 26s. 4\dagged. plus 8s. 7\dagged. P.T.).

Delightful though the Slavonic Dances are, all sixteen of them in a bunch is quite a few too many for me-but perhaps not for you. Even so, you may easily tire of them in this performance, since Mario Rossi goes all out all the time for verve and brilliance, without bothering much about sweetness and charm. The powerful ones, like No. 1 in C, come off very well, having plenty of swagger, but the very quick ones, like No. 11 in F, tend to sound scrambly, and the haunting, melancholy ones, like Nos. 2 and 10 (both in E minor), are too roughly handled by far. Another drawback is Rossi's fondness for plugging the (intentionally) obvious countermelodies at the expense of the themesnotably in No. 3 in A flat and No. 4 in F, where the themes themselves are almost completely obscured, and the countermelodies soon begin to sound wearisome on their own.

The recording, rather coarse in quality, gives a confused account of Dvořák's noisy scoring (especially the omnipresent cymbaland-drum), and some of the dances (Nos. 2, 4, and 7) are heralded by pre-echo. Practically all my criticisms, of both performance and recording, no doubt arise from the fact that we have here, for the first time, all sixteen dances on a single LP disc. The chief advantage of the issue is, of course,

that it is only half the price of its four competitors; nevertheless, the fact remains that Rossi cannot compare with Talich on Supraphon LPV214-5 (which I have heard), nor, I should imagine, with Kubelik on Decca LXT5079-80 (which I have not). Surely the best rule for the prospective buyer would be: better eight well done than sixteen only indifferently brought off.

GRIEG. Lyric Suite, Op. 54—complete. Philharmonia Orchestra conducted by Sir Malcolm Sargent. H.M.V. Mono 7ER5161: ★Stereo RES4264 (7 in., 11s. plus 3s. 7d. P.T.).

It is very useful to have Grieg's Lyric Suite on a seven-inch disc, but I can imagine a more magical performance than this. Sir Malcolm is most successful with the two quicker movements—particularly The March of the Dwarfs, which is brilliantly played by the orchestra; in the two slower pieces—Shepherd Boy and Nocturne—he emphasises romantic expression at the expense of flow, with the result that the music sounds too heavily sentimental. The recording is adequate, but lacks spaciousness, and there is insufficient spread in the stereo version.

★HANDEL. Water Music Suite (arr. Harty). Overture in D minor (arr. Elgar) †. Royal Fireworks Music Suite (arr. Harty). Samson Overture†. Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent. H.M.V. Stereo ASD286 (12 in., 30s. plus 9s. 9d. P.T.). Mono ALP1710 (7/59). The items marked † are also available on Mono 7ER5165: ★Stereo RES4266 (7in., 11s. plus 3s. 7d. P.T.).

Sargent directs performances of these Handel modern orchestral arrangements which do lack something in vitality and brilliance of style. But they lack nothing whatever in delicacy or refinement; the quality of the orchestral playing is very high indeed. So is that of the recording; the new stereo version adds a slight extra clarity and silkiness to a sound that was always most beautifully urbane.

M.M.

**HANDEL. Organ Concerto No. 10 in D minor, Op. 7, No. 4. Karl Richter (organ), Richter Chamber Orchestra conducted by Karl Richter. Decca Stereo SEC5037 (7 in., 11s. plus 3s. 7d. P.T.). Recorded in St. Mark's Church, Munich.

Decca issued Richter's performance of the first set of Handel organ concertos (Nos. 1 to 4) on a single full-size disc, but his recordings of the other and less well known set seem to be coming out separately. This "other" set was published post-humously in a dish-up probably by Handel's amanuensis Smith, and, according to Thurston Dart, Handel's MS. reveal that the tenth concerto was originally written for two organs and two orchestras; Smith cut the second organ part and fudged a good deal of the accompaniment. The original version has never been published and may well be

too fragmentary for publication. Certainly Handel never put down all he played; there are gaps in the first movement, marked "ad libitum" in Walsh's publication of 1761, while of the slow movement nothing survives at all. Karl Richter, who both plays the organ and conducts on this record and its fellows, does all he can without access to the British Museum manuscripts. He makes up a slow movement, on the lines of the D minor adagio in the F major concerto (No. 4 in the first set) and with the same opening, and he fills two of the "ad libitum" gaps very ably; and, more important, he gives bright, crisp performances of all four movements. The first one is a marvel, with its darkly-coloured opening for lower strings and bassoons. The concerto does not keep up the standard of this opening, but that could hardly be expected. Interest does not flag, and the recording quality is up to the high standards of the other discs. There is an excellent sleeve note.

HANUS. Symphony No. 2 in G major, Op. 26. Czech Philharmonic Orchestra conducted by Karel Ancerl.

JEREMIAS. Spring Overture, Op. 9.
Prague Radio Symphony Orchestra conducted by Otakar Trhlik.
Supraphon Mono LPV384 (12 in., 30s. plus 9s. 9d. P.T.).

Whatever is happening to Czech music? Listening to two Supraphon discs of modern Czech works, I was quite shocked to discover the kind of thing that is being turned out there now. It's not simply that the composers aren't technical masters of their art—any country can suddenly suffer from a lack of geniuses—it's the actual style they're using, the type of melody, harmony, and rhythm. They seem to be turning away from classical music altogether, towards a "Grand Hotel" type of light music, if one is to judge from the works of Jan Hanus and Jan Seidel (the latter was reviewed last month).

The sleeve-notes betray what is wrong. Otakar Jeremias (born 1892) is praised for being "not a subjectivist but a simple member of the national collective"; Jan Hanus (born 1915) is admired as "optimistic" and "free from the most modern creative trends as from all eccentricities". This is the official Communist viewpoint that music should be "of the people, by the people, for the people"an admirable principle, provided that standards can be maintained and the public induced to make a little effort to understand a new and original way of looking at things. In Russia, Shostakovich at least has maintained standards, contrived to be original, and carried the public with him: his music is in the great tradition of Balakirev and Borodin. But the music of Hanus is not in the tradition of Dvořák and Smetana. He has simply not faced the problem of creating a modern equivalent of their nationalist style which can be "understanded of the people"-the difficult but worthwhile feat of composing something at once simple and original (to quote Prokofiev); he has taken the easy way out,

dressing up folk-type themes (of very poor quality) in a debased, sentimental nine-teenth-century idiom that Dvořák and Smetana would have scorned. There is in this music an unpleasant cosy archness, a feeble pretty-prettyness, that brings to mind the sort of thing one hears in some of the B.B.C.'s poorer light music programmes. The worst type of light music is, of course, always with us, but when it invades the symphonies of serious composers, the end of a great national tradition is in sight.

Sorry to preach, but this record is only worth listening to as a warning of what can happen when composers are denied the liberty of trying to express their individuality by discovering new ways of expression. The Hanus Symphony is excellently performed. The Jeremias Overture (a bombastic academic work dating from 1913) is merely played with crude vigour; the recording is one of Supraphon's best, but the surfaces of my copy are noisy. D.C.

★D'INDY. Symphony on a French Mountain Air.

★RAVEL. Piano Concerto in G major. Nicole Henriot-Schweitzer (piano), Boston Symphony Orchestra conducted by Charles Munch. R.C.A. Stereo SB2053 (12 in., 28s. 9d. plus 9s. 4\(\frac{1}{2}\)d. P.T.).

Piano Concerto—Stereo:

Mitchelageli, Philh., Gracis (10/58) ASD235

Through both sides of this disc I felt that the sound was lop-sided, coming too much from the right, the solo piano especially. I did my best to persuade myself that this was an obsession (and perhaps it was), but I thought it all sounded better with the balance control over as far as it would go. But even then, the sound itself is nothing special. It isn't all that brilliant, the full orchestral quality in the symphony is rather thick (but perhaps the blame for that lies partly in D'Indy's scoring), while the piano tone is pallid in the symphony, if rather better in the concerto. (Though how drab the opening of the slow movement sounds.)

D'Indy's work is for orchestra "with piano" and the writing for the instrument keeps it for much of the time an integral part of the whole texture; but there are nevertheless a good many places of solo character and I think its sound is too consistently retiring and pallid in this recording. At the start of the slow movement, for example, surely the alternating phrases between piano and strings should balance better than they do.

The Ravel is also described on the label merely as with Nicole Henriot-Schweitzer, pianist, but luckily she is allowed to be more of a soloist here. I am sure I should have enjoyed her performance more if I had not known Michelangeli's masterly interpretation so well. Mme. Henriot-Schweitzer often plays sensitively and in the finale she is lively and effective. But she hasn't Michelangeli's terrific authority and style, her playing is often not incisive enough, it hasn't enough character.

The Michelangeli disc (with Rachmaninov's Fourth Concerto on the reverse)

is also a not quite first-class recording, especially in its piano tone, but the sound is better centred and the performance is an astonishing one. As to the Symphony on a French Mountain Air, while it's a quite interesting work to have, I myself do not feel so strongly about it that I would particularly recommend this recording.

JANACEK. Sinfonietta for Orchestra.

Preludes: Act 1 of "The Makropulos Affair"; "Katya Kabanova"; "The House of the Dead"; "Jealousy".

Augmented Pro Arte Orchestra conducted by Charles Mackerras.

Pye Mono CML33007 (12 in., 25s. 9d. plus 8s. 44d. P.T.).

Sinfonietta:

V.P.O., Kubelik
V.P.M., Horenstein
At Sadler's Wells, where he introduced
Katya Kabanova in 1951, and where he has
just been in charge of a triumphant revival
of the opera, Charles Mackerras has shown
himself to be one of the finest Janacek conductors. He studied in Czechoslovakia. His
readings convey a sense of burning belief in
and love of Janacek's music; they are well
prepared; yet on each occasion it is as if the
strangeness and beauty of the music were
being revealed for the first time.

This new Pye record is going to annoy those who have already bought the Sinfonietta on the Decca MP, or coupled on Vox with Taras Bulba. Those are both fine performances (the Decca easily the finer, though). This new one has more bite and brilliance still. The timbres are thrown together more boldly. The muted trombones which chuck through the opening and close of the second movement, for example, are kept well in the foreground (unlike the Vienna performance), and impart a kind of dry rattle to the oboe, then string melody. There is much langorous beauty in Mackerras's handling of the third movement; and a springy lilt to the opposed trumpet and string lines in the opening of the fourth, which almost recalls a Falla ballet at moments. The Pye engineers have excelled themselves, matching this bold approach with an equally bold recording: when twelve trumpets cut in in the Finale, they pull no punches. Mackerras shapes the movements so well that the progress of each is convincing, and at the close one feels on top of the world, elated and happy, in tune with the positive and affirmative quality of Janacek's music. I look forward to the stereo issue of this recording, which is promised later.

In the four preludes on the other side we become somewhat more conscious of a lack of sheer sensuous beauty in the playing of the orchestra; but the performances are excellently dramatic, and most moving. That to The Makropulos Affair (an opera I have never seen) is passionate and thrilling. Katya opens quietly, paints hidden longings, seems to tell of unformulated stirrings in the soul of the heroine and mounts to a fierce climax. Through it there pounds the menacing motif which also shapes itself as a theme representing Tikhon's journey (sleigh bells)—that journey which precipitates the first stage of the tragedy. The Prelude to

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The House of the Dead is based almost entirely on a single theme, suggesting the life of the Siberian prison on its first appearance, but taking on all sorts of colours as the Prelude progresses. It seems then to evoke fluttering thoughts of freedom and life outside, the communal sense that binds the prisoners, the spark of goodness that exists even in the most brutal of them-all of these, as it were, seen within the context of the prison-house walls. Jealousy was intended as an introduction to Jenufa, but then rejected in favour of the short prelude which is linked more closely to the first act. Jealousy has no thematic connection with Jenufa, but it does make use of a Moravian ballad called "The jealous youth". Wise after the event, we can find it expressive of village life, and of strong emotional conflicts that come to disturb it. The recording of this side is excellent too. I must also draw attention to the low price.

MENDELSSOHN. Violin Concerto in E minor, Op. 64. TCHAIKOVSKY. Violin Concerto in

D major, Op. 35. Isaac Stern (violin), Philadelphia Orchestra conducted by Eugene Ormandy. Fontana Mono CFL1045 (12 in., 39s. plus 9s. 9d. P.T.).

Stern is very much at home in the Tchaikovsky and gives a romantic, dashing performance full of beautiful and dazzling playing, ending with a finale that starts off at something most violinists would call a prestissimo and ending at a speed that can only be called fantastic.

The orchestra accompanies very well (apart from some sluggish under-strings at the start) and the sound maintains its good quality right to the end. In fact, I enjoyed

all this greatly. An earlier recording of the Mendelssohn by Stern was reviewed by A.P. rather unfavourably when it appeared in 1953 and I imagine he would think much the same of this new issue. There is still a lack of tenderness in parts of the first movement, while Stern's playing of the central andante is really prosaic: and the finale is treated as a chance for violin virtuosity without conveying the delicacy of the music. Yet while all that is true, the performance as a whole is not anything like as unsuccessful as those remarks make it sound. There is no doubt that Stern is far more at home in the Tchaikovsky but the Mendelssohn is good enough to make this an acceptable coupling of two popular concertos for its standards

MOZART. Divertimento No. 17 in D major, K.334. Jan Tomasow (violin), Vienna State Opera Orchestra conducted by Felix Prohaska. Top Rank Mono 35/002 (12 in., 26s. 44d. plus 8s. 74d. P.T.).

of playing and recording are high. T.H.

26s. 4½d. plus 8s. 7½d. P.T.).

Vienna Octet
Leaingrad P.O., Sanderling (9/69) PMA1056
Though this Divertimento, like most of Mozart's, was intended to be played by a handful of instruments at some summer evening entertainment (and it is significant how many of his works of this type date from the summer months), even purists are unlikely to raise objections to it being played

by a small orchestra, especially since, despite its carefree nature, it in some ways resembles Mozart's symphonies in texture. The concertante element, common in the Serenade form, is taken care of here by giving over the first violin part now and again to a soloist. Nevertheless, as we saw in the unfortunate recent recording by the Leningrad Phil., it is essential to avoid a broad "orchestral" style and to preserve as far as possible the intimate soloistic character of the music; and in the main Felix Prohaska ensures that this is very well done. The playing is lively, with considerable charm and grace (notably in the Trio of the famous first Minuet, which is most attractively turned), and with a nice flowing line in the Adagio; but the final Rondo might well have been more carefree.

I must say, however, that I still prefer the greater delicacy and subtlety of the performance by the Vienna Octet, which also contains more humour than this; and though Tomasow is a good player, he is scarcely Boskovsky's match either in finesse (compare the two in the sixth variation of the deeply expressive Andante) or in lightness (how delicious is Boskovsky's dancing bow in the Rondo!). The Decca version, now nine years old, suffers from an edginess of sound; but this new one has a very curious hollow acoustic (particularly noticeable in the last two movements) quite unsuited to the fresh open-air atmosphere of the music. There are one or two patches of rough recording on the second side; and my copy has some surface noise in the second Minuet.

*MOZART. Symphonies. No. 31 in D major K.297 "Paris": No. 36 in C major K.425 "Linz". Les Petits Riens Overture, K.299b. Bavarian Radio Symphony Orchestra conducted by Ferdinand Leitner D.G.G. Stereo SLPM138046 (12 m., 30s. plus 9s. 9d. P.T.).

When the Bavarian Radio Symphony Orchestra last visited London, in November, I had the privilege of hearing them give one of the most genuinely musical performances of Brahms's First Symphony that I have ever heard. The conductor on that occasion was Eugen Jochum, but I am pleased to say that they play just as well on this disc for Ferdinand Leitner; their musicianship is clearly a deeply engrained quality, and not just a response to a particular conductor's demands—though Leitner is evidently an excellent Mozartian.

There is only one point about the performances of the Mozart symphonies on this disc that I would myself want to question-the tempi adopted for the slow movements of both symphonies, and also for the slow introduction and the minuet of the Linz. In all these sections I would myself prefer a slightly quicker basic tempo, for I feel that in spite of excellently unanimous phrasing the rhythm tends to become a little heavy here. However, this is largely a matter of tradition. In any case the playing is so deeply musical that I found myself being convinced against my better judgement that this is how Mozart really intended the music to sound.

Altogether this is one of the most satisfying performances of the Viennese classics that I have recently heard on records, and I look forward to many more recordings made by the same team. The quality of sound, incidentally, is excellent, with unusually clear woodwind in spite of the fairly warm over-all acoustic.

J.N.

MOZART. Piano Concerto No. 23 in A major, K.488. Halina Czerny-Stefanska (piano), Czech Philharmonic Orchestra conducted by Karel Ancerl. Supraphon Mono LPM425 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

This is a clean, straightforward performance of Mozart's best-known piano concerto that we should be glad enough to hear in the concert hall; I am not sure, though, that it is one that I should want to listen to again and again. The tempo of the first movement is perfectly plausible, but rhythmically it is just a little pedestrian, and when Czerny-Stefanska enters she does not provide much additional sparkle. This is partly the fault of the recording, which makes the piano sound too close and boomy, but in any case I miss the individuality of phrasing that some pianists manage to bring to Mozart piano concertos—Haskil, for one, and Serkin and Ingrid Haebler in their best records.

The accompaniment is rather of a piece with this interpretation—sound, but not exactly imaginative; the woodwind solos have the same slightly anonymous quality as I find in the pianist herself. The strings indulge in rather more portamento than we hear from Western orchestras nowadays, notably at the beginning of the slow movement. In spite of a rather thick over-all sound there is hardly any loss of detail, it must be said.

Altogether this is not a performance that I can quite rate with Solomon's or Clara Haskil's, though it has much in common with Ingrid Haebler's version which some critics preferred to these. A further point in its favour is, of course, that it is available on a separate ten-inch disc, though not one of the cheaper series. The cadenza in the first movement is neither Mozart's nor at all Mozartian.

J.N.

★PROKOFIEV. The Love for Three Oranges—Suite. Scythian Suite. London Symphony Orchestra conducted by Antal Dorati. Mercury Stereo AMS16009 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: MMA11028 (10/59).

Stereophony does little or nothing to clarify the ugly climaxes of the Scythian Suite, which still sound a babel of noise, though I am quite prepared to agree that this is primarily the composer's fault. But the quality of sound on this disc is not especially good in the quieter passages either. Violins lack warmth, and this violent music needs more dynamic range. As on the mono disc, the first eight bars of the third movement of The Scythian Suite have been left out. In both works the stereophonic effect seems somewhat restricted, less widespread than usual.

R.F.

PROKOFIEV. Chout Ballet Suite, Op. 21a. London Symphony Orchestra conducted by Walter Susskind. Top Rank Mono 35/012 (12 in., 26s. 41d.

plus 8s. 71d. P.T.).

Susskind gets a good performance out of the London Symphony Orchestra, who are well recorded. But I must confess I prefer the four-year-old Horenstein disc (Vox PL9180). This record was not too well received in these columns when it first came out, but to my ears it has a little more vitality and wit than Susskind's version, and it, too, is well recorded. Also Vox find room for the Lieutenant Kije suite as well, and for an extra four shillings or so this makes for better value. The Buffoons' daughters sound a wonderfully frowsy lot in Horenstein's version, and his Merchant is more sombre, his Goat music more biting. He also manages to make the end sound less like mere noise than Susskind. One final point; Vox put the titles of the individual movements on the disc labels, so that when you turn over you know how far you have got. Top Rank provide no bands or titles, and without a score it would be next to impossible to relate the titles on the sleeve to the music. But I must repeat that their recording is above average and so is Susskind's performance, and if you want only the one work you will not regret investing in this new disc.

RACHMANINOV. Piano Concerto No. 2 in C minor, Op. 18. Preludes: Op 23: No. 2 in B flat major; No. 4 in D major; No. 5 in G minor; No. 7 in C minor. Preludes, Op. 32: No. 1 in C major; No. 2 in B flat minor. Sviatoslav Richter (piano), Warsaw National Philharmonic Symphony Orchestra conducted by Stanislav Wislocki. D.G.G. Mono LPM18596: ★Stereo SLPM138076 (12 in., 30s. plus 9s. 9d. P.T.).

Katchen, L.S.O., Solti Rubinstein, Chicago S.O., Reiner (9/59) SB2043 This is the first of Richter's records that I have heard and I can only say that I subscribe to every word of praise that I have read about this superb pianist and artist. I don't know that I can remember ever hearing a concerto record which has excited me so greatly. And both the orchestral accompaniment and the quality and balance of the recording (especially in the stereo version) play their part in this

wonderful production.

I cannot help but feel that Richter has possibly played his part in achieving these qualities, too. I do not know Wislocki, the conductor, but if he is always as inspired as he sounds here, then he must be remarkable. I do not at all mean to denigrate his achievement when I suggest that Richter's close collaboration may well have helped him to achieve so fine an orchestral contribution. As to the recording, here is at any rate one piano concerto where the soloist and orchestra are properly balanced and again, I have the feeling that Richter cares about every note in the orchestral score as much as he does about those in his own part and may have seen to it that everything is there. The amount of detail that comes

over on the stereo disc is really astonishing and I heard all sorts of things that I've never before heard on a record-and seldom in the concert hall.

As to Richter's playing, of the Preludes as well as of the Concerto, it holds one spellbound, whether in ravishing soft passages or in fiery brilliance. He takes a number of liberties with speed-the two meno mosso interludes in the finale, for example, are extraordinarily slow-but everything he does is utterly convincing simply because it has been thought out by a

supreme artist.

The stereo record does seem to place the piano a little to the right, but if you are fussy about that, it is easily corrected. In its brilliance and detail it is greatly superior to the mono disc-but I must beware of not sounding enthusiastic enough about that, for I made the mistake of listening to samples from it after hearing the stereo. By comparison it is naturally more congested and less detail is to be heard, but I've no real doubt that it is as good as good mono records are.

I can't say that I have heard a very exciting lot of records this month. This, the last to come along, makes me feel that listening to records professionally is something worth doing. As I write my mind is still full of the control and then the excitement of the opening bars, of the perfectly expressed romanticism of Rachmaninov's melodies, of the delicacy of decoration, and of the tremendous scherzando fun of the start of the finale.

RIDKY. (a) 'Cello Concerto No. 2, Op. Frantisek Smetana ('cello). (b) Serenade for Strings, Op. 37: Nocturne only. Czech Philharmonic Orchestra conducted by (a) Jaroslav Ridky and (b) Karel Sejna. Supraphon Mono LPV417 (12 in., 30s. plus 9s. 9d. P.T.).

M.M. had something to say about Jaroslav Ridky in March of this year, when he reviewed a Nonet by this composer whose dates are 1897-1956. It seems that the 'cello was Ridky's favourite instrument (he himself being a harpist); he wrote a symphony with 'cello obbligato and two cello sonatas as well as a number of minor concertante compositions for this instrument.

Ridky appears, on the evidence of this second concerto (written in 1940), to have favoured the lyrical, meditative qualities of the instrument. The outer movements of the concerto are, by intention, lively and impetuous, the first dramatic, the last gay and convivial; but the entry of the 'cello in both movements has the effect of reducing the pace to a comfortable, meditative Andante from which solo and orchestra rouse themselves unwillingly now and again to get back to thematic business. Frantisek Smetana has an ingratiating cantabile style, so that player and music are well matched; but I would have liked more of Ridky in his malizioso mood-he reminds me of a lethargic Walton. If you compare this concerto with Walton's for 'cello you can notice several common traits: leaping major sevenths, rocking figures on two

notes, the bite of trumpets, and the sort of wistful music assigned to the oboe; but Walton's slower music is more hot-blooded whereas Ridky likes best to put a blade of corn in his mouth and gaze over a gate at the expansive countryside.

It is an enjoyable, relaxing concerto, beautifully scored and finely played in a large, resonant hall that adds bloom to the sonority and is vividly captured by the

The Nocturne fill-up is another pastoral meditation, again beautifully laid out for the string orchestra, with a rapturous violin solo in the middle section. I am sure that English string orchestras and their audiences would enjoy it. WSM

RIMSKY-KORSAKOV. Capriccio Espagnol, Op 34. Russian Easter Festival Overture, Op. 36.

TCHAIKOVSKY. Capriccio Italien, Op. 45. 1812 Overture, Op. 49. Vienna State Opera Orchestra conducted by Mario Rossi. Top Rank Mono 35/004 (12 in., 26s. 41d. plus 8s. 74d. P.T.).

Readers will be aware how often discs appear with a collection of titles similar to Too often they aren't above respectable efficiency in performance and the average in recording. I think this present one does have real distinction in its playing and the recorded sound is outstandingly good-full, clear and natural. with a wide range between true p and

exciting f. Rossi continually gets playing of a style and polish that is rare in the playing of such war-horses as these-it takes a real conductor to do that. He doesn't find it necessary to adopt excessive speeds in order to go one better than other conductors and each piece gains in articulation and style. For, of course, these pieces, with the exception of the Rimsky overture, are each first-rate of its kind, and they don't really need hotting up.

Played and recorded as well as they are here they are most enjoyable and if you want this sort of collection, I can recommend this record.

ROSSINI. Semiramide Overture. Royal Philharmonic Orchestra conducted by Vittorio Gui. H.M.V. Mono 7ER5164 (7 in., 11s. plus 3s. 7d. P.T.).

The Semiramide overture is the one with the soulful horn quartet in the introduction, with the first subject in the Allegro that starts by repeating the same note twelve times (Edward Dent swore that he'd heard an Italian choir sing this bouncing melody in church as a Kyrie Eleison), and the second subject that takes the piccolo up into the stratosphere. Signor Gui and his orchestral colleagues of several Glyndebourne Rossini productions detail its charms expertly, not too heavy, not too frothy, not too harddriven, but just right, though once or twice I wished that the R.P.O. violins would play together all the time.

This is one of the Rossini overtures that won't fit on to a single EP side; the slow introduction is quite long, and there has to 0

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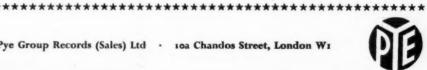
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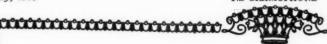
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be a break just before the second subject of the Allegro. Decca's MP used to be the right format for a work of this length; on EP I resent the lack of continuity. However, if you don't want another Rossini overture (William Tell in Beinum's Decca MP) or a collection of them (Toscanini's classic anthology for instance), you must put up with the inconvenience. W.S.M.

*SCHUBERT. Symphony No. 8 in B minor, D.759, "Unfinished". Rosamunde, Op. 26: Overture; Entr'acte No. 3 in B flat major; Ballet No. 2 in G major. Royal Philharmonic Orchestra conducted by Paul Kletzki. H.M.V. Stereo ASD296 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1725 (10/59).

As with the mono version, the Rosamunde pieces have small failings: a drop of pitch near the end of the overture, and a lack of ensemble and polish in the B flat entr'acte. Even so, there is some nice playing, and better still on the other side where the Unfinished Symphony gets a splendidly dramatic performance enhanced by excellent stereophony; there is as much realism here as you could wish for on a disc. R.F.

SCHUBERT. Symphonies. No. 2 in B flat major, D.125: No. 8 in B flat major, D.759, "Unfinished". Vienna Philharmonic Orchestra conducted by Karl Münchinger. Decca Mono LXT5528: ★Stereo SXL2156 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Schubert wrote his second symphony before and after his eighteenth birthday, during the time he was being a very vouthful schoolmaster. It has always seemed to me the best of the six symphonies he wrote in his teens, always excepting the fifth, and it certainly sounds enchanting in this performance by Münchinger. variations which serve as a slow movement, and the trio of the minuet are in his most beguiling vein, full of delicious woodwind solos, while the last movement with its powerful development belies the theory that Schubert always fell down when he came to the finale. Münchinger takes it all rather fast and gets very precise playing from the strings, so that the music sparkles along irresistably. He is too often thought of as a Bach specialist, the implication being that he is not much good at anything else, but this record shows his very considerable abilities, and in the Unfinished Symphony he appears to be a conductor of real stature. This is a thoughtful, considered performance of great beauty, and the dynamic range is splendid. Themes such as the opening one, also the clarinet solos in the second movement, start from nothing, so quietly is the opening note played. Conductors are always asking for this effect at rehearsal, but hardly ever achieve it. It is noticeable that for some reason the Unfinished beging less quietly on the mono version than on the stereo. The 'cellos sound strangely reedy in their big tune, but the string playing generally is warm and expressive, and it is a relief to have no fancy business

with special microphones among the woodwind. In the stereo version I was unable to prevent the first violins from sounding bunched on the extreme left; in real life they are spread between the left and the centre. But this is a niggling point, and I must say again that this music is beautifully played and beautifully recorded. There is now only one other version of the second symphony in the catalogue, and judging by T.H.'s review of it in June 1958 it is not nearly as good as Münchinger's. And you will not easily find a better record of the Unfinished.

SCHUBERT. Symphony No. 9 in C major, "The Great". Royal Philharmonic Orchestra conducted by Rafael Kubelik. H.M.V. Mono ALP1751 (12 in., 30s. plus 9s. 9d. P.T.).

Halle, Barbirolli
P.P.O., Boult
Berlin P.O., Furtwangler
Cleveland, Szell
L.S.O., Krips
N.B.C. S.O., Toscanini
Lish the L. Levald like this

I wish that I could like this performance of Schubert's Great C major Symphony more than I do. There are so many good details in it that one begins to wonder why the final result is not more convincing. Yet this symphony, in all its heavenly length, is a terrible test for conductors; it requires extraordinary mental and physical stamina to prevent its monumental structure from sagging, to keep that irresistible Schubertian momentum, and this seems to be precisely the quality Kubelik lacks. The attention to details distracts one at first from the unsteadiness of the basic tempi in all four movements. Far too often a crescendo is allowed to bring with it an increase of speed. and (even more damaging) a quiet passage is allowed to flag. Of course one does not ask for an inhuman metronomic exactness. but rather a feeling for the pulse of the music. Perhaps part of the trouble is that Kubelik attends so closely to the correct articulation of the various figures that make up the rhythmic ostinati in this extraordinary work that he fails to ensure real length of phrasing in the melodic lines that are borne along by them. The result is that one misses that sense of organic growth that is the hallmark of a first-rate performance. Climaxes burst on one, instead of building up irresistibly, and often there are signs of hurry

All this sounds so damning that I must in fairness emphasise once more the care with which Kubelik sticks to the letter of the score—giving us, for example, a diminuendo on the final chord which all the rival versions choose to ignore. Yet this is simply not a work that demands the jeweller's approach; it calls for an architect. Of the rival versions Furtwängler (certainly no metronomic exactness here!) and Toscanini both give magnificent readings in their very individual styles, but a safer recommendation would, I think, be Krips's performance with the L.S.O. It makes that vulgar broadening at the end of the first movement that Kubelik rightly eschews, but for all that it is a more continuous account of the symphony as a whole, and equally well recorded.

SHOSTAKOVICH. Symphony No. 5, Op. 47. Warsaw Philharmonic Orchestra conducted by Witold Rowicki. D.G.G. Mono LPM18566: **Stereo SLPM138031 (12 in., 30s. plus 9s. 9d. P.T.). Mono: V.S.O., Horenstein (5/53) PL7610

(5/53) PL7610 It is rather surprising that there should be only two available LP versions of this work, for despite its faults-a too small-scale scherzo and a too-bombastic perorationit is one of the outstanding symphonies of our time. There can be no doubt that the present issue outclasses the old Vox in the matter of recording: the Vox is rather harsh in tone, and gives a poor account of the rich percussion section-particularly the tenor drum and the xylophone-whereas the D.G.G. presents a warm and perfectlybalanced realisation of the whole score. On the other hand, the D.G.G. is one of the company's "other-end-of-the-studio" offerings-the opening of the Largo is about as near-sounding as a radio in the next room.

As regards the relative merits of the performances, I find Horenstein's much the more compelling. Rowicki's is finely achieved, but it has not the rhythmic strength which Horenstein brings to the music. Good testing-points are the opening of the work, where Horenstein's attack on the double-dotted notes is far more dynamic; the opening of the Scherzo, where Horenstein's steadier tempo and weightier accent bring the music more in line with the rest of the symphony; and the beginning of the Large, which Rowicki takes so dead slow that the thematic material does not register decisively as such (indeed by the end of the movement the music has forced its own tempo on him-half as fast again). Against this, one could argue that Horenstein at times changes gear too abruptly-when the march for the brass begins in the first movement, for example. Ultimately, it is a matter of taste; what cannot be denied is that both conductors bring out superbly the dark, brooding feeling that lies at the heart of the music.

STAMITZ. Trio in A major for Orchestra, Op. 1, No. 2. Concerto in C major for Oboe, String Orchestra and Continuo. Concerto in B flat major for Clarinet, String Orchestra and Continuo. Sinfonia a 8 in D major. Hermann Töttcher (oboe), Jost Michaels (clarinet), Ingrid Heiler (harpsichord), Munich Chamber Orchestra conducted by Carl Gorvin. D.G.G. Archive Mono APM14089 (12 in., 30s. plus 9s. 9d. P.T.).

"It is the fate of most great innovators," a writer on Stamitz has well said, "to become no more than Interesting Historical Figures once their works have been superseded by the creations of a greater genius." Such was indeed Stamitz's fate: to ears accustomed to Handel and Bach, his radically original idiom caused astonishment and admiration; but the galant style he fathered was soon to be used to greater effect by Haydn and Mozart, and his innovations (to quote the same authority)

"quickly degenerated into empty flourishes and mannerisms in the hands of his followers and imitators". Yet Johann Stamitz was a remarkable man-though perhaps not quite so remarkable in one respect as suggested by D.G.G.'s index card, which by a con-fusion of "seventeen" with "seventy" gives his birth date as thirteen years after his death! He developed sonata form and symphonic structure (he was the leader of the "Mannheim school"); he laid stress on melodic invention and homophonic texture; he paved the way for the disappearance of the harpsichord continuo by his accompaniment figurations; he translated details of Rameau's operatic usage into instrumental terms, so that, for example, his music abounds in tremolos, originally a dramatic effect; he used the instruments of his orchestra with a real feeling for colour; and he made much play with sudden changes of dynamics and with crescendos and diminuendos. Some of his effects became notorious-the "Mannheim skyrocket" (arpeggios shooting up over the strings), the "Mannheim birdies" (decorative twiddles on the beat), the "Mannheim steamroller" (crescendos over a reiterated bass).

Most of these aspects are well illustrated on this admirably played disc. Orchestral Trio, from a set of six "proper for small or great concerts", uses the strings in three parts (hence the title) and is notable for some lively writing, especially in the delightful first movement. The Sinfonia (No. 1 of La Melodia Germanica) has most lucid instrumentation, and shows sonata form in its early stage: the Minuet is rather crude, but its Trio is charmingly rustic. The Clarinet Concerto-very likely the first ever written for this instrument-is extremely interesting, not least for the high tessitura which is used almost throughout; and the Oboe Concerto (in which, unusually, the orchestra often digs out its repeated quavers unimaginatively) is remarkable for the highly complex ornamentation in the slow movement variation—as well as for Hermann Töttcher's splendid playing.

TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Valse Scherzo, Op. 34. Leonid Kogan (violin), Soviet State Radio Symphony by Vasili Orchestra conducted by Vasili Nebolsin. Saga Mono XID5022 (12 in., 19s. 2d. plus 5s. 10d. P.T.). This issue of the Tchaikovsky concerto

merits no serious consideration. In spite of some beautiful playing here and there, Kogan's tone is often very coarse: his far too close placing to a microphone doubtless over-emphasises the roughness, but I suspect it is there anyway. As an interpretation it tends to hang fire, especially in the middle of the first movement, while the orchestral interludes are stodgily conducted by Nebolsin.

But the worst feature of this disc is the recording itself. I have already mentioned the far too close placing of the soloist. In addition, the sound of the orchestra is generally the most lack-lustre I have heard for years. It sounds like some of those Historical Recordings re-issued after thirty years, without the excuse there is for them. It is both coarse and dull.

This is obviously a Russian product which Saga have imported. Performances from Russia are welcome, but I suggest that Saga should be more critical of imported tapes before they issue the records under their name. And they must take care over labelling. The Canzonetta is not on side one, as stated on my copy. (Just imagine! The whole of the first movement of this concerto to one side, while Stern and others play the whole work on a single side. No wonder it hangs fire, however generous the groove spacing.)

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Hamburg Pro Musica Orchestra conducted by George Hurst. Saga Mono XID5046

(12 in., 19s. 2d. plus 5s. 10d. P.T.). TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Nordwestdeutsche Philharmonic Orchestra conducted by Wilhelm Schüchter. H.M.V. Mono XLP20009 (12 in., 16s. 114d. plus 5s. 64d. P.T.).

Readers are probably tired of my King Charles's Head about this symphony, which is that conductors are wrong (I would use a stronger word) in treating it as a Willy Wet-leg of music; most of them acknowledge that Tchaikovsky meant what he wrote in the last movement, more or less, But they are unwilling to give him credit for the vitality that he inscribed in the earlier movements, and present the symphony as an act of "Gloom, gloom, go out of the room," but stay here a bit longer first.

They aren't all so wilful; the other month I clapped Barbirolli on the back for understanding most of what Tchaikovsky seems to have meant. But here is Wilhelm Schüchter, who evidently cares not a snap for the tempi, and variations of tempi, that the composer very carefully wrote into the score. When he reaches the finale, he respects the composer, but until then he gives an ardent impersonation of the character created by Dylan Thomas and named above. If you want a cheap version of Tchaikovsky 5, this one is well played, and the recording gives good backwardand-forward placing (what, until the American financial crises, we used to call recession, because further away instruments didn't sound as near as the first violins); but emotionally I find it a very unbalanced and unauthentic reading. Readers who know that they like the usual version of this symphony, all bubble gum and never mind about Tchaikovsky, will find that this inexpensive version sounds well, and the last movement is not cut. But I suggest that, if you think about music, you will find it curiously unsatisfying after several hearings, because the conductor doesn't treat it as a consistent whole.

George Hurst is not such a famous conductor as Wilhelm Schüchter, but he makes a more unified and lively experience of the symphony, a bit slow in the first movement, but full of what I conceive as the right atmosphere, vivid and emotional (not lazy) in the middle movements. And he cares

about the shape of the movements so that they sound dramatic as well as ardent. It isn't yet the perfect performance, and it isn't actually as finely played as Schüchter's (though I suspect that some of the players may be the same), but it's nearer to the masterpiece that we love so well. I should add that neither version is cut (conductors of an earlier generation used to abbreviate the finale to its cost). Saga's recording is lively, though not as well placed spatially as H.M.V.'s. W.S.M.

VIVALDI. The Four Seasons. Tomasow (violin), Anton Heiller (harpsichord), I Solisti di Zagreb conducted by Antonio Janigro. Top Rank Mono 40/002 (12 in., 30s. 21d. plus 9s. 94d. P.T.).

No company, it seems, can feel it has arrived before it can show The Four Seasons in its catalogue. The Zagreb Soloists offer a strongly played, lively version. There is a good sleeve note, which prints the poems of the programme and an account of their musical realisation in parallel columns; and the players make the most of the "pictorial" possibilities without destroying the purely musical scheme of things. But there is a certain lack of sensuous beauty in their tone, which leads me to rank this version somewhere below the top: the Philips disc by I Musici is probably still favourite, though the Virtuosi di Roma are beautiful too (H.M.V.); while the most enticing sound of all-though not the most alert performance-comes from the new stereo Decca with the Stuttgarters and Krotzinger. A.P.

WAGNER. Die Walküre: Magic Fire Music. Tristan und Isolde: Isolde's Württemberg Liebestod. Orchestra conducted by Ferdinand Leitner. D.G.G. Mono EPL30219 (7 in., 12s. plus 3s. 11d. P.T.).

Many, I hope, will welcome the separa-tion of those Siamese twins, the Tristan Prelude and Liebestod, and will welcome the latter on its own. (The two appear together with depressing regularity in the lists of orchestral Wagner). Yet what a pity not to give us the Prelude, with Wagner's own ending, on the reverse.

It's a rather dull performance of the music that keeps on seeming as if it's going to work up to something thrilling but never quite does. And the Magic Fire Music, too, sounds conscientious but nothing more.

The sound is not free of some distortion here and there, particularly at the ends of

RUDOLF BAUMGARTNER. Handel.

Concerto Grosso in D major, Op. 6, No. 5. Mozart. Divertimento in D major, K.136, "Salzburg Symphony No. 1". Bartók. Rumanian Folk Dances. Hindemith. Five Pieces for String Orchestra, Op. 44, No. 4. Lucerne Festival Strings led by Rudolf Baumgartner. D.G.G. Mono LPM18524 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLPM138021 (12/59).

This is a very acceptable mono version of the stereo disc reviewed last month, and since the ensemble is small there is no great HOV

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loss in quality and balance when the record is played through only one speaker, though there was (to my ear) a narrower range of dynamics. The performances are mostly of such a calibre that they persuade the listener to forget this slight fault. D.S.

HOWARD HANSON. Hanson. Fantasy Variations on a Theme of Youth. With David Burge (piano). Triggs. The Bright Land. Rogers. Leaves from the "Tale of Pinocchio". With Marjorie Truelove Mackown (narrator). Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury Mono MMA11064 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

This is music for the lower middle-brow, and not very good music at that. The main attraction would seem to be the "pages from Pinocchio" (nothing to do with the Disney cartoon)—a condensed narration of the story, backed and interspersed with music; but the script is so flat, the delivery of it so gauche, and the music so unimaginative, that it doesn't survive even a single hearing. As an entertainment for children it is infinitely inferior to things like Tubby the Tuba, let alone Peter and the Wolf.

The reverse side contains music of the tenth-rate kind which is poured out in floods to accompany second-feature (and too often main-feature) American films. Howard Hanson's piece dresses up a few romantic "pathetic" clichés in the most heart-breaking way; one feels bullied into sobbing, but in the absence of any tear-jerking screen-image, politely declines. The music by Triggs is pure travelogue-stuff: you can fairly see the fields of waving corn and the ducks waddling to the pond.

The performances are excellent and so are the recordings, except that the narrator's voice is occasionally submerged by the Pinocchio score.

D.C.

ANTONIO JANIGRO. Corelli. Concerto Grosso, Op. 6, No. 8, "Christmas Concerto". Bach. Chorale Preludes: Von Himmel hoch da komm ich her; Jesu bleibet meine Freude; Lobt Gott, ihr Christen allzugleich (all arranged by M. Kelemen). Leopold Mozart. Toy Symphony†. Torelli. Pastoral Concerto for the Nativity, Op. 8, No. 6. I Solisti di Zagreb conducted by Antonio Janigro. Top Rank Mono 40/003 (12 in., 30s. 2½d. plus 9s. 9½d. P.T.). Item marked † is also available on TR5002 (9/59).

Antonio Janigro's Zagreb group play this "Eighteenth Century Concert" quite neatly and stylishly, though the real hero of the Italian pieces is undoubtedly Anton Heiller, the organist and harpsichord player who has often been heard in London's Royal Festival Hall. It so happened that these items were recorded in Vienna, Heiller's home town, and he was brought along to play continuo. His very musical and imaginative realisation of the figured basses is a joy to the ear, and although he is a composer of note it is pleasant to confirm that he does not "compose" his realisations

in a manner that makes his contribution obtrusive or over-emphasised; indeed one is so wrapped up in the music that Heiller's fine playing only makes itself felt after the event—a real tribute to his musicianship.

Collectors who want two "Christmas Concertos" on one disc will find performances that they can enjoy time and time again, and they will doubtless sympathise with the bemused printer who has misprinted "Corelli" for "Torelli" on the label for side 2. The spurious but still delightful Toy Symphony receives a lighthearted but well-rehearsed performance, and the Bach Chorale Preludes (though a little out of place in this context) are quite well arranged and played. The thirteen members of this group are well balanced both internally and via the microphone.

*ARTUR RODZINSKI. Tchaikovsky.
Romeo and Juliet Fantasy Overture.
Glinka. Russlan and Ludmilla
Overture. Moussorgsky. Prelude
from "Khovantschina". RimskyKorsakov. Russian Easter Festival
Overture, Op. 36. Royal Philharmonic Orchestra conducted by
Artur Rodzinski. H.M.V. Stereo
ASD288 (12 in., 30s. plus 9s. 9d. P.T.).
Mono: ALP1711 (9/59).

When I wrote about the mono version of these performances last September I daresay many readers may have though I made enough fuss about Rodzinski continuing the last timpani roll in Romeo and Juliet throughout the final unison by the rest of the orchestra; I will therefore only mention it again, for stereo listeners who may dislike it as much as I do.

The performances are full of exuberance, even if not one of them quite achieves real distinction—the sort of distinction that Mengelberg, I remember, brought to Romeo and Juliet. Still, it's a lively collection, sometimes with high speeds to the fore.

I sampled the stereo sound at points that particularly interested me—those entries from lower to higher strings in the Tchaikovsky, for example, gain enormously from the direction stereo gives them. The timpani rhythm at the end of this work is still, however, not defined enough. In general the quality is good and if you like the look of this disc, it will probably give you pleasure, even if it is not outstanding.

RUDOLF KEMPE. Overtures.
Smetana. The Bartered Bride.
Nicolai. The Merry Wives of Windsor.
Weber. Oberon. Mendelssohn. The
Hebrides, Op. 26, "Fingal's Cave".
Berlioz. Le Carnaval Romain, Op. 9.
Vienna Philharmonic Orchestra
conducted by Rudolf Kempe.
H.M.V. Mono ALP1765 (12 in., 30s.
plus 9s. 9d. P.T.).

It was a delightful idea to put five of the most attractive romantic overtures on to one disc, and Rudolf Kempe has carried it out splendidly on the whole. The Bartered Bride is a brilliant affair, only spoilt by some rather coy oboe-playing in the slow section—reminding one of those Viennese sopranos

who like to stab at their notes instead of singing them. The Merry Wives is full of mystery and excitement, though I could have wished for a more affectionate lilt in the famous tune. Of Oberon I have no criticism at all. Kempe beautifully realises the magic of the introduction and gets the maximum schwung into the allegro; the clarinet tune is enchantingly played, even if it will not appeal to those who like the music to keep moving at this point. For The Hebrides, Kempe adopts a rather slower tempo than usual, but amply justifies it by achieving a vivid impression of the surging sea; this is a movingly poetic interpretation of the music. Only the Carnaval Romain seems to me below standard: the brilliant tarantella which makes up most of the music doesn't flash and glitter as it should, because the tempo is held back just that bit that makes all the difference.

Four out of five is a good score, but unfortunately we have to take the recording into account, which is not as good as it might be. The sound is a bit "canned"; the strings are wiry, the brass rather hardedged. The definition is not always clear either; the string figurations in the opening pages of The Hebrides do not come through properly, and the tutti passages in all the works are reproduced in general rather than in detail.

D.C.

CHAMBER MUSIC

BEETHOVEN. Piano Trio No. 6 in B flat major, Op. 97, "Archduke". Mieczyslav Horszowski (piano), Sandor Végh (violin), Pablo Casals ('cello). Philips Mono ABL3271 (12 in. 30s. plus 9s. 9d. P.T.). **Stereo: SABL128 (10/59).

This is a good mono recording, clear and well-balanced, though naturally it lacks the openness and presence of the stereo version. In the stereo, you feel very clearly the placing of the trio, especially in such a passage as the opening of the Scherzo, where the 'cello comes in from the right, then the violin answers from the left, and then the piano binds the two in the middle. And though as a rule I find "placing" the least important part of stereo recording it does with this combination give one a vivid illusion of being present. The performance, as I suggested last October, is an unusual one-but I won't repeat that review, merely welcome the arrival of the mono version to make it available to a wider public. A.P.

BRAHMS. Piano Quartet No. 1 in G minor, Op. 25. Ornella Puliti Santoliquido (piano), Arrigo Pelliccia (violin), Bruno Giuranna (viola), Massimo Amfitheatroff ('cello). D.G.G. Mono LPM18529 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLPM138014 (6/59).

Aller, Hollywood St. Qt. (12/57) P8377
I was completely bowled over by this performance when I reviewed it in the stereo version last June; and though the mono recording hasn't quite the same warm intimacy of sound and lifelike perspective, the actual playing again strikes

one with its affectionate understanding and stylishness: it is expressive without, for example, falling into the trap of swooping sentimentally up to notes, as the violin does in the otherwise very good performance by the Hollywood Quartet. (Comparison of the start of the Andante in the two issues is illuminating.) The piano, which in this combination of instruments can so easily get out of hand, is balanced to a nicety, and the string tone has a bloom which the rival recording cannot equal. L.S.

HAYDN. Divertimenti. No. 37 in G major: No. 44 in D major: No. 48 in D major: No. 109 in G major. Salzburg Baryton Trio (Karl Maria Schwamberger, baryton; Alexander Pitamic, viola; Wolfgang Lieske, 'cello). D.G.G. Archive Mono APM14113 (12 in., 30s. plus 9s. 9d. P.T.).

The riches of Haydn's music seem almost inexhaustible. I remembered having read somewhere that he wrote a large number of trios for his master Prince Nicholas Esterhazy, who was an enthusiastic barytonplayer, but I had forgotten how many there were (at least a hundred and twentyfive) and had never known that they contained music as charming as this. It is fairly small beer, of course, and it is arguable that D.G.G. are unwise to devote a whole disc to them; the rich, dark timbre of baryton, viola and 'cello inevitably becomes a little monotonous after a while. But nevertheless one can only feel grateful to them for making these enterprising voyages of exploration into the unknown (or practically unknown) hinterland of Haydn's vast musical output.

The baryton-it seems sensible to keep to the German spelling to avoid confusion with the baritone voice-is a kind of bass version of the viola d'amore, in that it has a number of unstopped resonating strings running behind the neck in addition to the six or seven bowed strings in front. It sounds rather more like a bass viol (viola da gamba) than a 'cello; since the fingerboard is not fretted it lacks the gamba's dry brilliance, but in compensation it has a greater warmth of tone. The great feature of performing on it seems to have been that judicious plucking of the resonating strings enabled the player to accompany the bowed melody. Some (among them Prince Nicholas) evidently found this delightful, but Dr. Burney was somewhat scathing: "an admirable expedient in a desert, or even in a house where there is but one musician, but to have the bother of accompanying yourself in a great concert, surrounded by idle performers who could take the trouble off your hands and leave them more at liberty to execute, express and embellish the principal melody, seemed at best a work of superrogation".

After this almost Johnsonian condemnation it must be stated that Herr Schwamberger makes his instrument sound most attractive, particularly in its lower reaches, while his two colleagues accompany him discreetly on their more conventional instruments. The recording is beautifully balanced and the pressings exceptionally silent.

I.N.

KOZELUH. String Quartet in B flat major, Op. 32, No. 1.

MOZART. String Quartet No. 1 in G major, K.80. Janacek Quartet. Supraphon Mono LPV447 (12 in., 30s. plus 9s. 9d. P.T.).

Kozeluh was an eninent composer (he got Mozart's job in 1791) at a time when the Czechs were the most musical people in Europe. For us today he is an Interesting Historical Figure, not strongly original in style, but enterprising and with some character in his manner of composing. The B flat quartet has three movements: a long Allegro full of fine modulations and some less fine, less remarkable for its themes than for what Kozeluh does with them; a dignified Andante that does not quite sustain its intended poise-it totters on the brink of the clumsiness guyed by Mozart in A Musical Joke; and a perky jogtrot Rondo, rather enjoyable.

It would have been unkind to couple this music with the mature Mozart contemporary with it; Supraphon have sagaciously picked Mozart's very first quartet, whose first three movements were composed on a single evening when Mozart, aged 16, was staying the night at a pub en route. The Quartet, which is not otherwise available on record, is primitive, but does what it sets out to do with perfect poise. The opening Adagio is not sufficiently substantial to stand the observation of repeats as in this performance; and the whole thing could have done with a less stiff style of interpretation. The recorded sound glares a bit. An interesting curiosity disc, though, W.S,M. disc, though,

KREJCI. String Quartet No. 2 in D minor.

MOZARI. String Quartet No. 15 in D minor, K.421. Vlach Quartet (Josef Vlach, violin; Vaclav Snitil, violin; Josef Kodousek, viola; Viktor Moucka, 'cello'. Supraphon Mono LPV316 (12 in., 30s. plus 9s. 9d. P.T.).

This seems to me a very odd coupling indeed, and I hope it does not indicate a policy on the part of Supraphon of plugging modern Czech works by attaching them to established masterpieces. Mozart's D minor quartet, K.421, is one of the very greatest pieces in the quartet literature, after all; it is hardly fair to expect everyone who wants to listen to the Vlach Quartet's very fine account of it to buy Mr. Krejci's piece too.

Nor is it fair to Mr. Krejci, as it happens. He is a distinguished musician, I believe, with quite a reputation in his own country, but he is certainly not among the most significant composers on the European scene today. His Second Quartet has five movements, like Bartók's Fourth and Fifth, but that is about the only common feature. The use of folk-material is not transcended, as it is in Bartók, and forged into an organic and individual style; it is here merely one of the elements that have attracted Krejci's discriminating but eclectic ear. Pleasant as the work might be to hear a couple of times it would certainly not stand up to the sort of repeated listening that is the whole point of a gramophone record.

I had no score of the Krejci quartet, but the performance of the Mozart on the other side is sufficient guarantee that the Vlach group do full justice to it. Their reading of the Mozart reminded me a good deal of the Amadeus Quartet's in its feeling for detailed phrasing and dynamics. Like the Amadeus the Vlach Quartet is clearly a virtuoso group, and it runs some of the risks that always attend virtuosity. First among these is the danger that concentration may shift from the music itself to the manner of performing it, and I think there are signs of this at times. For example, there is a recurring forte upbeat to a piano bar in the penultimate variation of the finale; every time it comes this is held up in a way that I can only call self-conscious—and therefore mannered. But this kind of thing is comparatively rare. In general the Vlach Quartet use their fine technique only to illuminate the music, and in fact their tempi for the last two movements may even strike you as a little staid at first hearing, until you realise what a wealth of detail this leaves them free to express. Their style seems to me (I have unfortunately never heard them in the concert-hall) to be more similar to that of the Janacek Quartet than of the Smetana Quartet-with perhaps an added touch of fine nervousness. But happy the country that can produce at the same time three string quartets of such a standard!

The recording is very good, with more top than the Smetana quartets reviewed elsewhere in this issue. Bass is a little lacking—I don't think it is the 'cellist's fault—but this can easily be compensated.

MOZART. String Quartet No. 19 in C major, K.465. Smetana Quartet (Jiri Novak, Lubomir Kostecky, Jaroslav Rybensky, Antonin Kohout). Supraphon Mono LPM318 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

I shall always have a soft spot for this quartet because it converted me at a tender age to the string quartet medium. Among other things, the imitation by the lower strings when the minuet tune is recapitulated caught my fancy, and so did the third theme of the finale with its sudden switch to E flat. Listening again, I still feel this is one of the supreme works in the string quartet genre. Counterpoint has never been more felicitous or less academic. Despite the anguished opening, this is extraordinarily happy music, and on the new recording the Smetana Quartet play it with affection and sweet tone. This it with affection and sweet tone. seems to me an exceptional performance, very smooth and polished but aware of the beauties in the music. Balance is excellent, and quality would be too, were it not for traces of distortion at some of the climaxes. The sleeve note says little or nothing at great length, but Supraphon's particular brand of English remains as delightful as R.F.

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
DECEMBER 1959
see page 347

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INSTRUMENTAL

BACH. Six Partitas from "Erster Theil der Clavier-Ubung" —complete. Ralph Kirkpatrick (harpsichord). D.G.G. Archive Mono APM14119-121 (three 12 in., 90s. plus 29s. 3d. P.T.). Stereo: SAPM198003-5 (11/59).

I favour the stereo version of the Partitas, not only because the sound is tonally fuller and better defined, but also because all the sides have bands, whereas for the mono that is the case only on APM14119. This is a nuisance if one wants to pick out odd movements from the remaining Partitas. The mono recording, however, is good. A.R.

BACH. Goldberg Variations. BWV988. James Friskin (piano). Top Rank Mono 40/004 (12 in., 30s. 2½d. plus 9s. 9½d. P.T.).

Piano performances: Gould (1/58) SBL5211 (2/58) ALP1548-9 Tureck If you have a rooted antipathy to the harpsichord, or enjoy hearing how ingeniously pianists can overcome the inherent unsuitability of their instrument for the Goldberg Variations (which depend so much on the interplay of two keyboards of contrasted tone-colour), you now have a choice of three recordings. If you value every single repeat enough to pay for two discs instead of one, and like hieratically slow tempi, ultra-expressive playing (but beautifully controlled), theatrical pianissimos and a general preciosity of approach, there is Rosalyn Tureck. For sheer exciting pianism at fantastic speeds (and blow historical authenticity), enormous vitality and rhythmic control, and an extraordinary ability to "think through" each variation, there is Glenn Gould's idiosyncratic reading (which omits all repeats). Between the two in style lies this new recording by the distinguished Scottish-American pianist, James Friskin, who gave the first performance in America of this monumental work (and of the complete "48"). The discreveals—as also does his excellent sleevenote-a musician of mature accomplishment and understanding.

The immaculate clarity of his technique is aided by his minimal use of the sustaining pedal: would that the disc surfaces didn't intrude! He avoids extremes of tempo, his rhythm is vital and compelling (as in No. 4) -though there is just a suspicion of hurrying in the 3/8 of No. 16—and his phrasing is admirably articulated (No. 26 is a model). His part-playing is lucidity itself, without the self-conscious artifice of Tureck. He makes a few repeats, using the opportunity to stress a different voice or introduce some variety of treatment. In the canons, however, he has an odd habit of giving prominence to only one voice, when surely the whole point of a canon is the equality of the two parallel lines.

From this performance it is easy to understand the eminent position James Friskin has earned for himself in American musical life: what will be far more difficult to accept is that this is a veteran 73 years young. How many of today's brightly-publicised pianists will be playing half as well at that age?

L.S.

BACH. Six Little Preludes, BWV933, 934, 927, 936, 929 and 937.

BEETHOVEN. Six Variations on "Nel cor più". Helmut Roloff (piano). D.G.G. Mono EPL30508 (7 in., 12s.

plus 3s. 11d. P.T.). Forkel, Bach's first biographer, writing from information given him by Bach's sons, says that he liked to keep his pupils exclusively on exercises for between six and twelve months. "But if he found that anyone, after some months of practice, began to lose patience, he was so obliging as to write little connected pieces, in which those exercises were combined together. Of this kind are the six little Preludes for Beginners". The present disc contains four of the set; those in D minor and E minor are omitted in favour of preludes in F and G minor from a rival and so far unrecorded set of little Preludes for Beginners. Both sleeve and label give the impression that the set of six is here recorded complete, For those who want BWV933-8, there is Carl Seeman's performance on D.G.G. SLPM138017, which L.S. found too dry last July. Helmut Roloff strikes a nice balance beween dryness and "expressiveness". This is pleasant clean playing, and I would only question the very slow tempo of the C major, the first of the "Six". The Beethoven variations are on a languidly pretty theme from Paisiello's opera *La Molinara* which was all the rage in the 1790s. They do not amount to very much, but the G minor variation has beauty and the whole set is played with a nice sense of style. A quiet, unobtrusive little record, with excellent piano quality.

BACH. Piano Works. Clavierbüchlein for W. F. Bach: Applicatio in C major. Anna Magdalena Büchlein: Chorale, "Joy and Peace"; Musette in D major; Minuet in G major; Minuet in G minor; March in D major; March in E flat major; Polonaise in F major. Two-part invention in G major; Fantasy in G minor; Prelude and Fughetta in A minor. Suite in F minor: Prelude; Sarabande; Gigue. Suite in A major: Allemande; Courante; Gigue. Aria and Ten Variations in the Italian Style. Rosalyn Tureck (piano). H.M.V. Mono ALP1747 (12 in., 30s. plus 9s. 9d. P.T.).

This is a delightful selection of well and little known keyboard works by Bach. It was a charming idea to begin with Applicatio, the first piece in the W. F. Bach book, and to follow with the Charale from the Anna Magdalena book. The quiet, intimate playing of the various items is full of "peace and joy" in the music. The Anna Magdalena pieces are lovingly treated, but I wish Miss Tureck could have included the other G major Minuet with which so many of us made first acquaintance with Bach on the piano.

The remaining pieces, all but the Aria and Ten Variations, are to be found in Volumes 22-23 of the Bach-Busoni edition, and the gem in the two fragmentary suites is the enchanting Prelude, in rondo form, from the F minor Suite, which has a hauntingly

beautiful refrain. The Sarabande is deeply felt and Miss Tureck plays the Gigue in the same quiet vein that she adopts in the two previous movements.

I have not seen the sleeve note and do not know whether the theme for the ten variations is original or of Italian origin. It is in any case a lovely melody and the variations —the last soft and poetic—are delightful.

The recording is good and the disc will give much pleasure and refreshment.

A.R.

in C major, Op. 53, "Waldstein": No. 30 in E major, Op. 109. Rudolf Firkusny (piano). Capitol Mono

Firkusny (piano). Capitol Mono P8493 (12 in., 30s. plus 9s. 9d. P.T.). Firkusny plays the Waldstein with unusual clarity, due partly to the very sparing use he makes of the sustaining pedal, and partly to his particular brand of finger technique. This is clean, meticulous playing, a little unheroic perhaps yet always interesting. His taste is impeccable, and though he holds his emotions on a tight rein there is poetry in the slow movement and finale theme. It is arguable that Beethoven wanted more heart and less intellect; nevertheless in its slightly aloof way this is an admirable performance, full of integrity, and the recording quality is outstandingly good. These are some of the most realistic piano sounds I have heard on a mono disc. The late E major sonata on the other side is also a notable performance. Is he quite wayward and feminine enough at the beginning? The adagio interludes are not, so it seems to me, quite "felt". But the scherzo-type movement that follows has real dash, while the variations, the climax of the sonata, are done most beautifully. Firkusny's rather brittle technique is exactly suited to the second variation which is deliciously managed, and he has all the dexterity for the third. He doesn't quite plumb the depths of the last one. This should have an almost mesmeric effect, which it just lacks here, though I would not care to say R.F.

BEETHOVEN. Piano Works. Thirtytwo Variations in C minor G.191: Twelve Variations in A major on a Russian Theme, G.182: Seven Variations on "God save the King" G.189: Rondo a Capriccio in G major, Op. 129, "Rage over a lost penny": Sonata No. 22 in F major, Op. 54. György Cziffra (piano). H.M.V. Mono ALP1717 (12 in., 30s. plus 9s. 9d. P.T.).

Beethoven's lesser sets of variations, on "Rule Britannia" and "God save the King", on themes from operas and ballets that had been given in Vienna, are fairly extensive in number, and not often heard. But the best sets are extremely enjoyable to listen to; and in discovering the way that Beethoven handles another man's theme, teasing out its expressive possibilities, we deepen our understanding of the way he handles his own melodies in the Sonatas. Often in these Variations we find him experimenting with a kind of figuration, or

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extraordinary piano texture, that is later to appear in one of the more important compositions,

Paul Wranitsky's Russian ballet, Das Waldmädchen, was a great success in the 1796 season at the Kärtnerthor-Theater. The title role was danced by Maria Casentini (later to star in The Creatures of Prometheus); early in 1797 there appeared Beethoven's twelve variations on one of her solos (the melody, stemming from a Russian folk tune, had previously been used by Haydn in one of his compositions for a musical clock). The set (G.182) is exquisitely played by Cziffra, with a beautiful feel for the shape of the melody, for the delicate piano writing, for the progression from simplicity towards intricate and surprising developments of the theme which finally flower in a long coda.

The "God save the King" set (G.189 from 1803) is less interesting, though Nos. 2 and 3 are rather fine. But the melody of our National Anthem, despite the hundreds of variations that have been written on it (see Percy Scholes's God Save the Queen!), is not really an exceptionally fruitful one.

The C minor Variations of 1806 need no introduction. Cziffra gives a magical performance, a great one, filled with vigour, with a truly Beethovenish sense of invention pouring upon invention. At once there is a spontaneous feel about the way one variation follows upon another, one idea suggesting the next, and a shapely sense of proportion and structure. The transitions from one "sub-section" to another are beautifully achieved, the paragraphs are well balanced. Cziffra's playing is sometimes fiery, sometimes extremely delicate, and always poetic. Anyone who has heard him only in Liszt, and now wants to get some idea of his wider range, should turn to this performance. Nos. 13 and 14 are especially lovely.

The Rondo a Capriccio is not quite brought off, however. I found the performance lacking in gusto, in a sense of humour. It is a boisterous piece, early (c. 1796) in spite of its late opus number, and the title "Rage over a lost Penny" is probably authentic. In the little F major Sonata the melody is always beautifully and expressively played whenever it appears, but all those octave triplets are given out in a somewhat hard, prosaic and insistent way, and the Allegretto is rather dry, and too much like a mere toccata. But for the sake of the C minor and the Waldmädchen variations (which take the whole of the first side), and for the beautiful things in the other performances, I would recommend the disc.

The recording is not consistent, and suggests that the recital may have been made at more than one session, possibly on different pianos. The sound of the first bars of the C minor Variations produces a slight shock; the tone is dry and jangling. But it quickly improves, and after a while one gets so caught up in the performance as to be almost unconscious of the recording quality. Sometimes there seems to be a slight haze over fast passages; but on the whole the recording varies between adequate and very good.

A.P.

BEETHOVEN. Piano Works. Thirtytwo Variations in C minor, G.191: Variations in F major, Op. 34: Variations and Fugue on a Theme from Prometheus, Op. 35, "Eroica". Denis Matthews (piano). Top Rank Mono 35/007 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

Though Denis Matthews is not nearly so bold or striking a player as Cziffra (see previous review), his thoughtful, welljudged performance of the Thirty-two Variations is bound to give pleasure. If it pales into something like insignificance beside the other version, it is not so much because his understanding of the music is less intense, as because his actual pianistics are somewhat prosaic: the glitter and audacity and magical excursions into unusual keyboard sonorities find no counterpart in actual sound coming from the piano. Or from the loudspeaker, I should perhaps say, since the recording, though generally clear, is not very lively. High notes tend to be weak (for example, in the second part of the first "Eroica" variation, or the exposed C and E flat in the last one before the

The Op. 34 Variations are interesting for the key-structure—each is in a different key from its predecessor-and also, as I suggested above, because in nearly all Beethoven's variation series the piano writing explores effects later put to use in the sonatas. "Eroica" is something of a misnomer for the Op. 35 set, since this precedes the Symphony (the theme is here taken from the ballet The Creatures of Prometheus). But as in the finale of the "Eroica" Symphony, the bass is treated in its own right before the splendid melody breaks in over it. Mr. Matthews' handling of the A Quattro treatment of the bass is excellently bright and vigorous. He is particularly good in Schumannesque variations (No. 15 of the Thirty-two, No. 8 of the "Eroica"). In fact there is a good deal to admire. The sad fact remains that these just do not have the strength or the authority of "world-class" performances.

chopin. Piano Works. Sonata No. 2 in B flat minor, Op. 35. Etudes, Op. 10: No. 4 in C sharp minor; No. 10 in A flat major; No. 3 in E major. Etude in A minor, Op. 25, No. 11. Polonaise No. 6 in A flat major, Op. 53. Mindru Katz (piano). Pye Mono CCL30157 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Katz perhaps breaks up the rhythm too much in the first movement of the sonata, especially in the development, and the end of this movement does not quite have enough impetus to carry it off. And the recap. in the Funeral March surely sounds much louder at the start than Chopin intended. That said, all the rest is praise. This is piano playing of the highest quality. It compels attention. It manages to be both technically, brilliant and full of poetry. The Winter Wind study (Op. 25/11) is very exciting (the impact of the first fortissimo is a triumph for both pianist and engineers);

for Katz can risk very little sustaining pedal, for he obviously knows he is going to play every note cleanly and correctly so that there will be nothing to cover up. Perhaps he pulls the time about overmuch in the famous E major study, but I like it this way. And the big A flat Polonaise is magnificent. There is a touch of inspiration about this playing, of spontaneity if you like, which usually gets stifled under recording conditions. Everything Katz does is musical, and he sounds as though he likes what he plays. Recording quality is pretty good, though there seem to be very slight traces of distortion on some of the higher and louder bits. But I was not worried myself. Looking back, I see I have said nothing in praise of the sonata; let me do so now. It's tremendous.

CHOPIN. Etudes, Opp. 10 and 25—complete. Kurt Leimer (piano). Heliodor Mono 478031 (12 in., 20s. plus 6s, 6d. P.T.). Etudes Op. 10, No. 5 and Op. 25, Nos. 13, 14, 18, 20, 21, 22 have previously appeared on EPL30321 (4/59).

 Etudes, complete:
 (2/56) ALP1310-1

 Cherkassky
 (6/57) 33CX1443-4

 Arrau
 (6/57) 33CX1443-4

 Elinson
 (11/57) (7/57) CCT31002-3

 Slencynska
 (8/58) AXTL1084-5

This is as a whole the most meaningless performance of the Chopin studies I ever hope to hear. Not the worst, necessarily, for Kurt Leimer does not indulge in the kind of tasteless distortions of Chopin's musical ideas that still pass for the grand style in some pianistic circles, but in fact he does not seem to do anything very much with the music at all, beyond playing it with considerable accuracy. To be fair, I must say that I think the very restricted dynamic range must have something to do with the recording. Heliodor have contrived to get the two sets of studies on to two twelve-inch sides, whereas they have hitherto usually occupied at least a side and a half each. This is probably the reason for the rather muffled quality of the sound, and perhaps also for the dynamic monotony, if range has been sacrificed to easy tracking.

But when anyone plays the E flat study of Op. 10 (the one with the wide spread chords in both hands) with such total lack of rhythmic finesse, of harmonic awareness, in a word, of poetry, then I am almost prepared to believe that his dynamic range could be as limited as this record makes it sound. Of course some of the studies are played with more understanding than others: the G flat studies of both sets, for example, and the haunting C sharp minor of Op. 25, with its extended left-hand melody. Yet even with these pieces one has only to turn to the recordings by Arrau or Anda (Op. 25 only, Col. 33CX1459) to hear what eloquence the music can yield when it is played by a real master. Cheap as this recording of the Chopin studies is when compared with the others at present available, it would seem to me a false economy to prefer it to either of those I have mentioned.

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SCARLATTI, DOMENICO. Sonatas for Harpsichord: L.406, in C minor; L.33, in B minor; L.457, in C major; L.104, in C major; L.257, in E major; L.281, in F major; L.446, in B major; L.493, in A major; L.275, in E minor; L.14, in D major; L. Suppl. 3, in C major ("Pastorale"); L. Suppl. 28, in G major; L.500, in B flat major. Egida Giordani-Sartori (harpsichord). Philips Mono AOO472L (12 in., 30s. plus 9s. 9d. P.T.). This record is available to special order only.

This disc being in the series Monumenta Italicae Musicae, the sleeve-note devotes a good deal of special pleading to Scarlatti's background and affiliations being Italian. The fact that a full half of his life was spent in the Iberian Peninsula, working for Maria Barbara (here unrecognisably renamed Maddalena Teresa), is glossed over, as is the essential Spanishness of most of his music; and the composer is curiously represented as having spent his time at the Spanish Court dreaming of the "triumphs" he enjoyed in his native land after his Portuguese visit (when in fact he was barely a name in Italy), and of the atmosphere of his native Naples. In point of fact, the Neapolitan atmosphere is evoked very seldom indeed in the sonatas; but Miss Sartori, a distinguished harpsichordist who teaches at the Conservatoires in Venice and Milan, does her best to back up this claim by including in her baker's dozen Longo Supp. 3, which quotes a Neapolitan folktune and suggests the drone of the zampogne. For the rest, the prevalent style in these sonatas—save in L.406, which imitates a typical Vivaldi concerto grosso opening—is recognisably Spanish: in L.14 and L.257 the Spanish guitar is unmistakably in Scarlatti's mind; L.281 there are the wind instruments and thudding drums of some street festival, and in L.446 a popular dance; experts have

Fortunately, however she approaches it, Miss Sartori captures the essential exuberance and vitality of these sonatas, which writers on music still too often airily dismiss as "early sonata form" experiments without actually having looked at their astonishingly varied construction or their often wildly daring harmonic schemes: among the more remarkable examples here are L.257 (which modulates from B to E flat minor), L.446, L.275 and L.Supp.28 (not L.28, as on the label), all of which roam through most unexpected keys. The sleeve-note claims for this series a "maxi mum of fidelity of style in performance". but though Miss Sartori appears to favour Kirkpatrick's texts rather than Longo's, she freely uses the modern harpsichord's full range of colours-a far wider one than that available to the composer. This seems to me fair enough so long as the registration is apt and the changes are not fussy-which, however, they are here, on occasion. Miss Sartori has good fingers and a neat technique, and, as she shows in the slow B minor sonata (L.33), her part-playing is exemplary; and when she is content to let the music alone—as in this very sonata,

claimed for L.457 an Aranjuez ancestry.

which is all the more expressive for her restraint, or in the crisp rhythm she brings to L.281, the lively L.446 or the splendidly energetic L.500—her performances are admirable, in the top rank of Scarlatti interpretations. But sometimes she goes in for exaggerated rubatos (as, quite inappropriately, at the start of L.406), coy hesitations or erratic tempo changes which fatally injure the continuity of thought: why, for example, suddenly lose the rhythm at the scrunchy chords section of L.457, or make the utterly absurd affrettando on the guitar effects in L.257? A strangely variable disc, but well recorded throughout.

MARCEL GRANDJANY. Ravel. Introduction and Allegro. With Hugo Raimondi (clarinet), Arthur Gleghorn (flute) and the Hollywood String Quartet. Debussy. Danses Sacrée et Profane. With the Concert Arts String Orchestra conducted by Felix Slatkin. Grandjany. Children's Hour: Rapsodie pour la Harpe. Roger-Ducasse. Barcarolle. Marcel Grandjany (harp). Capitol Mono P8492 (12 in., 30s. plus 9s. 9d. P.T.). Introduction and Allegro:
Zabaleta, Berlin R.I.A.S., Fricsay (4/59) DG17135

Danses sacrée et profane:
Zabaleta, Berlin R.I.A.S., Fricsay
(11/58) DG17115

Marcel Grandjany is the veteran French harpist who in recent years has lived much in America. He may well have played the Debussy and Ravel items on this disc in the presence of their composers, and his persound understanding and authentic. He is a little too near the microphone, as is Zabaleta on the rival discs, and this makes it hard for him to achieve a pianissimo. The low bass octaves that link the two Debussy dances should be a mere whisper; here they are very solid indeed, and the Zabaleta disc is much better at this point. On the other hand Grandjany is suitably delicate at the start of the Danse profane, where Zabaleta sounds quite monstrously loud. Grandjany is also more sympathetically accompanied in both this and the Ravel. The latter is deliciously played, and if only the harp were not so prominent as to dispel some of the composer's more impressionistic effects this would be a really outstanding recording.

The three works for solo harp on the other side were all new to me, and with no sleeve note available as yet and no scores there is not much I can usefully say about them. Grandjany's own Children's Hour is a collection of very short pieces of considerable Whether or not they have charm. descriptive titles I do not know. There did not appear to be any nursery rhyme tunes, and I presume that Grandjany made the melodies up himself. The harp writing is, as might be expected, very effective. Grandjany's Rapsodie, equally well written, did not hold my attention, while the Roger-Ducasse Barcarolle is no more than mildly pleasing, and did not sound to me in the least like a barcarolle. Perhaps this side is for harp enthusiasts only. The playing and recording are beyond reproach.

★TIBOR BISZTRICZKY. Tehaikovsky. Valse sentimentale. Hubay. Der Zephyr. Kodály. Valsette (arr. Telmányi). Zsolt. Libelle. Dvořák. Slavonic Dance No. 10 in E minor (arr. Kreisler). Chaminade. Sérénade espagnole (arr. Kreisler). Rachmaninov. Elegie (arr. Hubay). Debussy. Le petit Nigar (arr. Pascal). Liszt. Valse oubliée (arr. Hubay). Tibor Bisztriczky (violin), Felix Schröder (piano). D.G.G. Stereo SLP133008 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Violinist on the left, pianist on the right. That, presumably, is how stereo enthusiasts want it, even though in real life a fiddler and his accomplice stand a good deal closer to each other than this record suggests. "Virtuoso Pieces" is its title, though they are in fact more reflective than showy, and it is odd that they should all be arrangements of music written for other media. The sleeve note rambles on about the composers of the most successful virtuoso pieces being of necessity themselves violinists; this may be true, but the paragraph has got onto the wrong sleeve. for none of these pieces were in fact composed by a violinist; except possibly the one by Zsolt, a composer of whom I know nothing. The Tchaikovsky Valse is an arrangement of one of the Op. 51 piano pieces, though the arranger's name is not given. It's a poor little thing, and the violinist is too near the microphone, as indeed he is for most of side one. For some reason the balance sounds better on side two. It will be noticed that three of the pieces have been arranged by the Hungarian violinist Hubay, who was the principal teacher of Tibor Bisztriczky, the violinist of this disc. He has a nice tone but is far from at home in Le petit Nigar though he plays the central European pieces with understanding.

WALTER KRAFT. Pachelbel. Praeludium in B flat major; Ricercare in C minor; Toccata in C minor; Ciacona in F minor; Fantasia in G minor; Toccata in E minor; Faghetta in E minor; Toccata in C major; Partita, "Werde munter, mein Gemute" (Chorale and four Variationa)†; Chorale Prelude, "Durch Adams Fall"†; Chorale Prelude, "Herr Jesu Christ, ich weiss gar wohl"†; Partita, "Was Gott tut, das ist wohlgetan" (Chorale and nine Variations)†. Froberger. Ricercare in D minor; Canzona in G minor; Ricercare in G minor; Fantasia in E minor; Toccata in D minor; Toccata in E minor; Toccata in E minor; Toccata in E minor; Toccata in G major; Toccata in E minor; Toccata in G major; Toccata in G

These three records are issued in an attractive case under the title of "South German Baroque Organ Music"; they cannot be bought separately. There is an accompanying booklet of thirty-two largish pages by Kurt Stone with information about the Baroque Organ generally, the two Ottobeuren instruments in particular (with registrations), the composers represented and the kind of music they wrote, and the

pieces themselves with plenty of musical examples. There are also excellent photographs of the two organs. The booklet is unusually informative, and manages to be both scholarly and interesting; it is in fact a model of its kind, and very much increases

one's enjoyment of the discs.

First of all the music. It will be seen that there is one disc of pieces by Froberger, one of pieces by Pachelbel, and one of pieces by various composers, the most notable being Georg Muffat. All this music was written between about 1640 and 1705, but the three last pieces are by later composers who were contemporaries of J. S. Bach, and these are intended to show Baroque organ music in decline. Froberger has been almost entirely neglected by the recording companies, and even though some of his music is hardly of general interest, this disc is to be welcomed. He was a pupil of Frescobaldi, worked in Vienna, came to London at the time of the Restoration (his worth was not recognised) and died in France; his claim to being a South German composer rests on his having been born at Stuttgart. His surviving music is, I believe, entirely for keyboard, and it is for the performer to decide whether it should be played on organ, harpsichord or clavichord. There are three main categories, one of which (the Suites) is not represented on this disc. The others are backwardlooking pieces in fugal form, Ricercares and Capriccios for the most part, and forwardlooking Toccatas. The former seem to me a little dry and lacking in individuality, although when Froberger tries a chromatic subject as in the G minor Capriccio the music comes to life. (One can say this of almost all seventeenth-century composers.) The Toccatas seem to me much more interesting and original. They derive, of course, from Frescobaldi's but are more modern in feeling, and it is remarkable that they should have been written before 1660. Eight of the twenty-five have been recorded; they are numbers 19, 3, 8, 9, 11, 18, 20 and 2 as given in Volume 1 of the Collected Works edited by Guido Adler. The last one, No. 2, was recorded on the harpsichord by Ralph Kirkpatrick in 1957; it is much the best, a masterpiece by any standards. One can see Bach's toccatas on the horizon,

But Pachelbel (1653-1706) is much closer to Bach in feeling and thus a good deal more accessible to the ordinary music lover. Indeed this disc is so attractive that I hope it may later be issued separately. Pachelbel began and ended his life in Nuremburg, and in between had so many jobs that one wonders what his trouble was. However he found time to write some attractive music, most notably perhaps, in the form of the choral prelude, a type of music he developed to the point at which Bach took it up. There are fine examples here, and a really splendid set of variations on Was Gott tut, das ist wohlgetan (not given in the D.T.B. volumes); the soft chromatic variation in the middle is a wonder, and unlike Froberger, Pachelbel has a joyous strain which is endearing. Another set of variations, the lovely Ciacona in F minor, is full of charm, and there is a fine powerful toccata in C minor.

As for the third disc, the four Muffat

toccatas are big works of real interest, and, like Froberger's, they show Italian influence. The Kerll pieces (he taught Pachelbel) are solid and a bit stolid, while the four Speth toccatas are short and very fresh in their invention. The remaining three pieces are poor in quality, as the booklet admits; the Kolb is positively drivelling, except for a remarkable passage near the end which sounds like Reubke, the Schneider is prettily galanate, and the Maichelbeck just silly.

And now for the organs on which all this music is played. Ottobeuren is a small place in Swabia some seventy miles due west of Munich. Two hundred years ago the enormous Benedictine Abbey there was still being built, and when it was consecrated in 1766 the two new organs by Riepp were consecrated too. They have been restored but never "modernised", and they sound now as they did when they were built. They stand on either side of the chancel; the large four-manual one is known as the Trinity Organ, and though it is not in fact quite big enough for this huge building it records splendidly. The Holy Ghost organ on the other side is a delightful two-manual instrument (according to the specification; the photograph of its console appears to show four manuals, and I am not sure what has gone wrong in the booklet at this point). The casework of each organ is strikingly beautiful, and not so roccoco as one might expect at this time, although there is plenty of decoration. They are among the best organs of their period in Europe, and admirable for this music; only advanced purists will complain that an earlier instrument should have been found.

Walter Kraft plays most of the music beautifully and all of it adequately. His technique is so good that one wonders why he sometimes declines to make use of it; surely the end of the seventh Froberger toccata on this disc should be much more dashing. I do not think he quite has the measure of these toccatas, but, like Frescobaldi's, they are excessively difficult to interpret. Frescobaldi himself in one of his introductions called for poetic, rubato playing, and that is just what these toccatas need. It is easy to complain and so difficult to say what is better, but I am sure that toccatas of this period should be played with more rubato. Probably the tradition of this sort of playing will never be completely

recaptured.

The recording quality is excellent all through, and there are very few places where one can carp. I for one enjoy being able to hear the tracker action in the quiet passages. At the start of one of the Froberger toccatas, the second on the disc, the held chords cover up the scales-a miscalculation presumably by the organist. But on the whole part-writing is astonishingly clear, as indeed it always is on organs of this period. The little Holy Ghost organ seems to have nothing much between piano and forte, and when the reeds come on for the last section of Froberger's G minor Ricercare (and also the Capriccio) the tonal contrast is excessive; in fact almost shattering. Mr. Riepp's fault? It might have helped if the microphone had

not been quite so close to the instrument. But Riepp's soft stops are extraordinarily pleasant and wonderfully varied. Two-part writing, as in Pachelbel's *Durch Adams Fall*, sounds exquisite; on most English organs this piece would seem thin and unsatisfying.

Walter Kraft might be described as a stylist who doesn't go quite far enough. He puts in a certain number of turns, though Froberger surely needs more, and he decorates the repeats in the Pachelbel Ciacona very pleasantly, though he doesn't believe in double-dotting (see third Speth toccata). One final crab. I am pretty sure that when he wrote the booklet Kurt Stone used capital letters for the major keys and lowercase for the minor ones in the usual German way. Nearly all the pieces that need key identification are in the minor, and the printer, confronted with a few inconsistent capitals, ironed them all out into lower-case. Thus Pachelbel's toccatas in C major and C minor are both described by label and booklet as in "c". Two of the keys are wrong anyway. The fourth of the Muffat toccatas is in C, not "f", and the Pachelbel Fantasia is in G minor, not "c". But these are the minutiae of criticism. The three discs are important, interesting (dare one add educational?) and a thoroughly good

CHORAL AND SONG

BACH. Cantatas. (a) No. 78, "Jesu, der du meine Seele"; (b) No. 106, "Gottes Zeit ist die allerbeste Zeit". Teresa Stich-Randall (soprano), Dagmar Hermann (contralto), Anton Dermota (tenor), Hans Braun (bass). Anton Heiller (organ), Hans Reznicek (flute), Bach Guild Choir with (a) orchestra and (b) Baroque Ensemble of the Bach Guild, both conducted by Felix Prohaska. Top Rank Mono 35/008 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

These fine performances, admirably recorded, deserve the label of "Top Rank" for that is what they are. Jesu, der du meine Seele (Jesus, Thou who my soul, hart by the bitter pain Thou bore) begins with a fine choral fantasia of which W. G. Whittaker says in his recently published book on the church and secular cantatas, "No description can convey the idea of its great power, of its intense brooding consciousness of sin, of its arresting significance". It is built on a quasi-ground chromatic bass, of a kind familiar in Purcell's Dido's Lament and Bach's Crucifixus. The sopranos have the melody of the chorale, doubled by the flute. Bach marks the dynamic directions throughout and perhaps the conductor might have made a stronger contrast between forte and piano than is evident in the recording, but the balance between the parts is excellent. The soprano and alto duet that follows is delightful. 'Cello hasten with weak yet eager steps".) and organ are given a light and tripping theme, with the bass viol, oddly marked staccato and pizzicato, underlining it. The troubled recitatives for tenor and bass (the latter a wonderfully expressive accompanied

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long will in c bass quar one) are followed by comforting arias. The first of these arias begins with the words, "Thy blood which my guilt crosses out", has an elaborate flute obbligato, with pizzicato continuo only, that goes gaily along contradicting the opening words, the clue lying in those that follow, "Makes my heart light again and sets me free". This is a beautiful aria: but the one for bass, with oboe obbligato and strings, "Now, Thou wilt my conscience quieten", is less interesting and certainly disappointing after the fine accompanied recitative preceding it.

It is good to have the wonderful funeral cantata Gottes Zeit die ist allerbeste Zeit (God's time is best) restored to the catalogues, the Nixa recording being now deleted. It is hard to believe this masterpiece could have been composed at Mülhausen, when Bach was only in his twenty-second year. One of its most remarkable features is the use of the mourning motives from the exquisite Sonating in the second and fourth sections of the chorus following it,-and also in the succeeding duet for alto and bass. There are few more imaginative passages in the cantatas than the last bars of this chorus in which the orchestra is reduced to low repeated notes on the string bass as the solo soprano sings, "Yea, come, Lord Jesus" to a lovely arabesque phrase, the string bass leaving the voice to finish on the word "Jesu". The sleeve-note fails to allude to the way in which Bach, who probably wrote the libretto, opposes the stern teaching about death of the Old Testament to the hopeful teaching of the New in this chorus.

Felix Prohaska's treatment of this cantata differs in several respects from Scherchen's on Nixa. He uses recorders, not flutes (the scoring all through the cantata is for two flutes, two viole da gamba, and continuo,-organ and string bass) and he gives the sections marked tenor, bass, soprano (the second, third and fourth parts of the first chorus), to solo not choral voices. This accords with Spitta's view that Bach, using small vocal forces, would have done so. Scherchen's basses singing "Set thine house in order" sotto voce with the flute (in this case) rushing about agitatedly above, made a striking effect, but was no doubt not authentic for I believe that Bach intends recorders,

not flutes in this cantata.

It is a great gain to have the radiant tones of Stich-Randall to sing, above the solemn march measures of the chorus to the words "It is the ancient law: man thou must die", the confident appeal to Jesus and not the unsteady choral sopranos in the Nixa version. Dagmar Hermann sings her part in the wonderful duet on the theme of the good thief beautifully and Hans Braun does not shout the words "Today thou wilt be with me in Paradise" as Alfred Poell did. He does, however, begin to hurry before the chorus altos come in with the chorale "In peace and joy I now depart". The problem here is that as the chorale is in long notes a tempo has to be adopted that will enable the singers to sing each phrase in one breath-and that means that the bass part, which includes many semi-quaver figures, is bound to sound hurried.

Perhaps Mr. Braun's slight accelerando is therefore justified. The cantata closes with a joyful chorus quoting the opening line of the chorale melody "In Thee have I hoped", but to different words, and the concluding Amen is unexpectedly echoed by the orchestra (without continuo) in two cadence chords.

There is matter for copious comment on these two cantatas but I must end by stressing again that these are magnificent performances in which all concerned excel, soloists, the fine Bach Guild Choir and Orchestra, the conductor, and the engineers who have produced an excellent balance and a spacious recording.

A.R.

BACH. Motets. Singet dem Herrn ein neues Lied, BWV225: Der Geist hilft unsrer Schwachheit auf, BWV226: Jesu mein Freude, BWV227. Leipzig Thomanerchor and Gewandhaus Orchestra conducted by Kurt Thomas. D.G.G. Archive Mono APM14133 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SAPM198019 (12/59).

ACH. Motets. Fürchte dich nicht, BWV228: Komm, Jesu, komm, BWV229: Lobet den Herrn, alle Heiden, BWV230. Leipzig Thomanerchor and Gewandhaus Orchestra conducted by Kurt Thomas. D.G.G. Archive Mono AP13063 (10 in., 22s. 3d. plus 7s. 3d. P.T.). Stereo: SAP195002 (12/59).

Mono recording cannot, of course, suggest Bach's two choirs answering, overlapping and topping each other from opposite sides of a church, the patterns interweaving fascinatingly, as the stereo version did with such excellent effect. The antiphonal phrases simply pile up on top of each other. But those who have not yet acquired stereo equipment will be glad enough to have these performances of Bach's great motets, the virtues (and failings) of which were detailed last month.

BACH, C. P. E. Magnificat in D major.
Dorothea Siebert (soprano), Hilde
Rössl-Majdan (contralto), Waldemar Kmentt (tenor), Hans Braun
(bass), Vienna State Opera Orchestra conducted by Felix Prohaska.
Top Rank Mono 40/006 (12 in.,
30s. 2½d. plus 9s. 9½d. P.T.).

G. P. E. Bach's magnificent Magnificat should be added to the library of all collectors who have J.S. Bach's setting of the same canticle in the same key. There is a wealth of colour and expression in this work which is made more vivid by the addition of the original trumpet and timpani parts which are usually omitted, perhaps in deference to Madame de Stael, who found German church music "more martial than religious". Although one might apply these words to C. P. E. Bach's church music, this Magnificat is (to quote Seymour Solomon's excellent sleeve-note) "a bold, vigorous work (exhibiting) the conflict in styles which C. P. E. Bach exemplifies".

Felix Prohaska conducts the Vienna State Opera Orchestra and Akademie

Choir in a brilliant and moving perform ance, choir and orchestra being welbalanced with a wide range of dynamics and sonority. The soloists are an uneven group. Dorothea Siebert sounds immature, and her voice is unstable especially in the lower register. Hans Braun is a pompous kind of bass, and he buzzes his sibilants in a way that I have never heard before, even from a German singer. On the credit side, there are Hilde Rössl-Majdan, an excellent and artistic contralto, and Waldemar Kmentt, whose accurate and flexible tenor voice is ideal for rococo outpourings such as these. With some reservations regarding the soloists, this disc is to be recommended.

BEETHOVEN. Songs. Ich liebe dich:
Mit einem gemalten Band: Neue
Liebe, neues Leben: Der Kuss:
Adelaide. Walther Ludwig (tenor),
Walter Bohle (piano). D.G.G. Mono
EPL30517 (7 in., 12s. plus 3s. 11d.
P.T.).

The most considerable of these songs are Adelaide and Mit einem gemalten Band (With a flowered ribbon). Walther Ludwig's tone, as recorded, has an edge on it, so that the disc needs a top cut and also less volume to make pleasant listening. Even so, the singer cannot command the bel canto style that is required by Adelaide, and he is better suited in the second song mentioned above, which compares enduring love to the perishable wreath of roses the lover gives to his girl. The charming melody reminds one of Schubert, though he would not have put in the ad lib cadenza that Beethoven indicates just before the end of the song. I have heard Walther Ludwig in better voice than on this rather disappointing disc. Walter Bohle is an excellent accompanist, but the balance is poor.

DVORAK. Requiem Mass, Op. 89.

Maria Stader (soprano), Sieglinde
Wagner (contralto), Ernst Häfliger
(tenor), Kim Borg (bass), Czech
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D.G.G. Mono LPM18547-8: *Stereo
SLPM138026-7 (two 12 in., 60s. plus
19s. 6d. P.T.).

Dvořák's Requiem Mass, his best choral work, does not appear to have been recorded before and is rarely heard in our concert halls. It is not, of course, a towering masterpiece as is Verdi's setting and the lack of solo writing on an extended scale may stand in the way of its securing public favour: but it is full of beautiful and poignant music, imaginatively scored, and

of effective choral writing.

Dvořák's admiration for Verdi's great work, composed seventeen years before his own setting, is reflected negatively in his different treatment of the text, and positively at only a few points, such as the literal illustration of "Confutatis maledictus", where one is reminded of the opening of Verdi's "Dies irae", and, for a moment, in "Rex tremendae majestatis", but Dvořák approaches "Tuba mirum", for example, in a completely original way. Trumpets sound the leading motive, symbolising

death, of the work three times, with the two repetitions each stepped up a semitone, and then the contralto soloist enters with the words, succeeded by the men's voices of the chorus. "Lachrymosa", for soloists and chorus is declamatory rather than lyrical and Dvořák treats the Sanctus and Agnus Dei, which he links with the words of the Communion, Lux aeterna, with a considerable measure of drama not inherent in the words: one does miss the repose of Verdi's quietly prayerful Agnus Dei. The Sanctus, by the way, is begun by the solo bass, another original touch. There is no doubt that Dvořák's Requiem, in omitting the "Libera me" set by Verdi-which belongs to the Absolution-makes a more satisfactory conclusion to the Mass than Verdi, committed to the fugal section of the "Libera me", has made, and the composer's use of the leading motive that has proved such a fine unifying influence (in a rather restless texture) at the end-when it is begun softly by the solo soprano to the words "Requiem aeternam, dona eis, Domine" and taken up by all—is exquisite and most moving.

A work such as this, with its continual exchanges and combinations between soloists and chorus, demands stereo, and this is undoubtedly the superior version. I could not, however, get reproduction at the desired level without a gritty sound obtruding in loud choral passages: and a reduction of volume made the very quiet passages almost inaudible. This defect is less noticeable in the mono version, but one has then to accept inevitably congested sound. There is no doubt that the performance is a fine one, particularly as regards chorus and orchestra, and there are many lovely quiet moments in the recording. The soloists are too forward, as usual, and it is not easy to hear the words of the chorus, but the orchestral part is commendably clear. D.G.G. provide the Latin text (with a German translation) and also give some notes in English, as well as German, on each section. These latter are not invariably accurate or grammatical; for example, "After a short Introduction the death motive emerges, augmented by the chorus". The work begins with this motive, on the 'cellos, and it is then taken up by the chorus. There is no mention of the fact that Kyrie eleison is linked onto the Introit or the Communion with the Agnus Dei. This is a variable recording often producing a fine effect, and sometimes an unnatural one, but its defects are worth accepting for the sake of its considerable merits and for the sake of having at last on disc a very beautiful work.

Freud"; "Herr Christe, tu mir geben"; "Ubers Gebirg Maria geht". Windsbacher Knabenchor directed by Hans Thamm. Gantate Mono T71695F (7 in., 12s. plus 3s. 11d. P.T.). Johann Eccard, born at Mülhausen in 1553, was one of the second generation of Lutheran composers. In case that

1553, was one of the second generation of Lutheran composers. In case that conjures up a vision of long-faced Puritans intoning metrical psalms, I should perhaps add that from its very beginnings the Lutheran church was perfectly well disposed

towards polyphonic music. Luther himself was a keen and cultivated amateur, and profoundly revered the music of Josquin. The one respect in which he did wish to reform church music was by doing away with Latin when and where it was not understood. (It may be remembered that in England a Latin translation of Elizabeth's Book of Common Prayer was issued only a year after the English version, for the use of the colleges at Oxford, Cambridge, Winchester and Eton.) The result is that in Germany there developed, even more rapidly than in England, a type of motet in the vernacular precisely like our "anthems".

Just as the English composers of anthems learnt from their Catholic colleagues, so a Protestant composer like Eccard saw nothing odd in going to the Catholic court of Munich to study with the finest musician in Germany—Lassus—and then putting the skill he had gained to the use of the Lutheran court at Königsberg in Prussia. The three pieces on this disc are by no means unworthy of a pupil of Lassus, and in fact O Freude über Freud! shows that Eccard was quite aware of the newly fashionable double-choir technique spreading northward from Italy.

The Winsbach choir produces a pleasing tone, and their phrasing is much less lumpy than that of some German groups. My only complaint—and it would apply to most English male-voice church choirs—is that the trebles are a little too prominent, but that need not deter any one who wants to explore an aspect of sixteenth-century polyphony that is too little known in this country.

J.N.

HANDEL. Messiah: "Hallelujah";
"Denn die Herrlichkeit". Munich
Philharmonic Orchestra and
Chorus conducted by Rudolf Lamy.
MOZART. Ave Verum, K.618.

SCHNABEL. Transeamus. Bavarian Radio Symphony Orchestra and Chorus conducted by Josef Kugler. D.G.G. Mono EPL30447 (7 in. 12s. plus 3s. 11d. P.T.).

Strange are the ways of gramophone companies. "Chöre aus dem Oratorium 'Der Messias'" indeed! And in fact these performances are not particularly well recorded. Mozart's Ave Verum gets a rather stodgy. careful performance. The Schnabel of Transeamus is not Artur but, I imagine (the label gives no help), the Domkapellmeister Josef Schnabel, 1767-1831. This is a jolly, tuneful piece, but could have done with a brighter recording. A.P.

HANDEL. Psalm 109: "Dixit Dominus Domino meo". Ingeborg Reichelt (soprano), Lotte Wolf-Matthäus (contralto), Choir of the Halle School of Church Music, Berlin Bach Orchestra conducted by Eberhard Wenzel. Cantate Mono T72452LP (12 in., 30s. plus 9s. 9d. P.T.).

This setting of Psalm 109, one of the fruits of Handel's Italian journey, which he began in 1706, was composed in Rome in 1707 and is an astonishing work for a composer only twenty-two years old to have written. Much of it, as Basil Lam says in his chapter

on the church music in the Handel Symposium, is worthy of the mature Handel: the opening chorus-which uses one of the plainsong psalm tones as canto fermo, the Gloria, a fugue on three subjects, one of them the plainsong tone, and, most striking of all, the section beginning "Juravit Dominus et non poenitebit eum" ("The Lord hath sworn and will not repent") massive chordal chromatic writing with a diminuendo carefully marked in successive bars at the end of the section. Handel illustrates the word "conquassabit" ("shall vividly with a series of notes in the manner of baroque declamation, and there is a very expressive section at "De torrente in via bibet" ("He shall drink of the brook in the way"). The only dull thing is the contralto aria "Virgam virtutis tuae emittit Dominus ex Sion" (The Lord shall send forth the rod of thy strength out of Sion") which just marks time.

The performance is very good, with excellent soloists and a first-rate chorus and orchestra, and a good balance, though I could have done without the aspirates in the Gloria. Cantate now provide a useful note in English—unsigned—and also an English translation of the Latin text. A.R.

GREGORIAN CHANT. Exsequiarum Ordo. Benedictine Monks Choir of St. Martin's Abbey, Beuron, conducted by Dom Maurus Pfaff. D.G.G. Archive Mono EPA37139 (7 in., 12s. plus 3s. 11d. P.T.).

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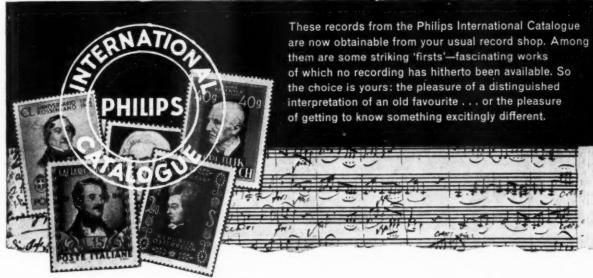
This disc contains the chants to be sung at the Absolution after the Requiern Mass. These are the Responsory, Libera me Domine, Kyrie eleison, the Antiphon, In paradisum, and the Canticle of Zacharias (Benedichts) with its Antiphon, Ego sum resurrectio et vita. During the Pater Noster (said secretly except for the opening and closing words) the coffin is sprinkled with holy water and censed. The prayer before In paradisum is the one used in the monastic rite, which otherwise does not differ from the Roman rite.

It is valuable to have these chants sung in their proper context and the disc, therefore, follows in sequence after the Requiem Mass recorded by the Beuron monks on APM13005 (the Proper only is on EPA 37042). The singing and recording on the present disc are of the high quality we have come to expect from this choir. A.R.

GREGORIAN CHANT. Secundae Vesperae et Completorium in Nativitate Domini Nostri Jesu Christi. Benedictine Monks Choir of St. Martin's, Beuron, conducted by Dom Maurus Pfaff. D.G.G. Archive Mono APM14110 (12 in., 30s. plus 9s. 9d. P.T.).

The above recording, together with the Midnight Mass and Mass of the Day on Decca LXT5251 (which gave the chants of the Proper of each Mass and some additional material), make available the major part of what it is possible to record from the Liturgy of Christmas Day. (The Vespers of Christmas Eve, recorded on D.G.G. AP13005, was reviewed in December 1954.)

New to Britain!



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MOZART

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George Maran (tenor) Walter Raninger (bass)
The Salzburg Academy Choir and Orchestra
conducted by Bernhard Paumgartner (Mozart

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LE NOZZE DI FIGARO, K.492 (sung in Italian) Paul Schöffler (baritone) Sena Jurinac (soprano) Christa Ludwig (soprano) Walter Berry (bass) The Vienna State Opera Chorus; The Vienna Symphony Orchestra conducted by Karl Böhm (Mozart Jubilee Edition 1956) (In presentation album, complete with libretto)

MOZART

REQUIEM MASS in D MINOR, K.626 Irmgard Seefried (sograno) Jennie Tourel (contralto) Léopold Simoneau (tenor) William Warfield (bass) The Westminster Choir; New York Philharmonic conducted by Bruno Walter A 01251 L

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Antonietta Stella (soprano) Renato Capecchi (bass-buffo) Cesare Valletti (tenor) Giuseppe Modesti (bass) Giuseppe Taddei (baritone) The Chorus and Orchestra of Teatro di San Carlo di Napoli conducted by Tullio Serafin (In presentation album, complete with libretto)

d'ALBERT:

TIEFLAND (sung in German)

Gré Brouwenstijn (soprano) Waldemar Kmentt (tenor) Paul Schöffler (baritone) Oskar Czerwenka (bass) The Vienna State Opera Chorus; The Vienna Symphony Orchestra conducted by Rudolf Moralt (In presentation album with analytical notes)

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New York Philharmonic
conducted by logor Stravinsky
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Suzanne Danco (soprano) Ester Orel (mezzosoprano) Francesco Molinari-Pradelli (piano)
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REQUIEM IN C MINOR

Coro del Teatro G. Verdi di Trieste; Orchestra Filarmonica Triestina conducted by Luigi Toffolo (Monumenta Italicae Musicae) A 00428 L

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Pierrette Alarie (soprano) Léopold Simoneau (tenor)
Rene Bianco (baritone) Xavier Depraz (bass)
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Orchestra conducted by Jean Fournet
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J. S. BACH:

ST. MATTHEW PASSION

Karl Erb (tenor) Willem Ravelli (bass) Jo Vincent (soprano) Ilona Durigo (contralto) Amsterdam Toonkunst Choir; Boys' Choir Zanglust; The Concertgebouw Orchestra conducted by Willem Mengelberg (In presentation album, with German text)

A 00320/22 L



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BARTOK

MOZART

with William Primitese (Viola) and The Perpagnan Festival Orchestra

Violia Concerto No. 3 in G. K.216 with The Columbia Chamber Orchestra

The new disc, made in the Abbey of St. Martin, has the same spacious sound of the previous issue made by this choir and which is indispensable to all recordings of church music and the singing is of the same high standard. The Latin texts of both Offices are printed on two cards and there is an excellent essay, by Dom Maurus Pfaff -giving the history and liturgical significance of each—on the inner sleeve of the disc. Compline is recorded on four bands, so that it is possible, for the purpose of lecturing or teaching, to isolate the sections desired. Thus, the three psalms, with their single antiphon, are to be found in the second band.

This complete recording of the beautiful last Office of the day is particularly welcome.

A.R.

HYMNS. Lobe den Herren, den mächtigen König: Sei Lob und Ehr dem höchsten Gut. Karl Köhler (positive organ), Hessian Singers directed by Philipp Reich. Cantate Mono T72012N (7 in., 8s. 6d. plus 2s. 9½d. P.T.).

On this little record the Hessian Singers give us four verses from each of two famous chorales-Lobe den Herren will be particularly familiar to Anglicans, incidentally, since the tune is used for "Praise to the Lord, the Almighty, the King of Creation". Some verses are sung in the traditional four-part setting, others in unison with organ accompaniment. The effect is to demonstrate what a lively and well-disciplined choir (or congregation for that matter) can make out of the hymns they sing each Sunday. It may sound a modest enough achievement, but the singing of this group is in fact so fresh and appealing that I would recommend the disc to the attention of any enterprising parish choirmasters in this country. Diction, tone, intonation, rhythm, are all first-rate and could serve as a model to some far better-known groups. I rather hope that we shall have a chance of hearing the Hessian Singers again in more intrinsically interesting music some time. J.N.

*HAYDN. The Seasons-complete.

Nancy Lucas
Simon
With the Beecham Choral Society
(Chorus Master: Denis Vaughan)
and Royal Philharmonic Orchestra
conducted by Sir Thomas Beecham,
Bart, C.H. H.M.V. Stereo ASD282-4
(three 12 in., 90s. plus 29s. 3d. P.T.).
Mono ALP1606-8 (9/59). Available in
special Presentation Box complete with
analytical notes. These records cannot
be purchased separately.

I had my say about Beecham's Seasons last September, finding it immensely enjoyable in spite of some rather wilful tampering with the score. The sound is naturally improved by stereo, though not quite as much as one might wish in some places; both chorus and orchestra run into occasional foggy patches. However, the quality of the solo voices and their relationship with the orchestra are noticeably better.

I must take this opportunity to pay my compliments to Dennis Arundell, who has

provided the new English translation used on these records; no information was provided with the pressings from which I originally reviewed the mono version, and I did not realise that this translation had in fact been specially commissioned. J.N.

INGEGNERI. Responsorium: Ecce vidimus eum.

PALESTRINA. Lamentatio: Jod. Manum suam misit hostis. Aachen Domsingknaben Choir conducted by Theodor Rehmann. D.G.G. Archive Mono EPA37125 (7 in., 12s. plus 3s. 11d. P.T.).

It is time that Ingegneri's Responses for Holy Week, for long attributed to Palestrina and placed amongst "doubtful works" in the collected edition of his music, were recorded: and here, at least, we have a beautiful example out of the twenty-seven Ingegneri composed. The style is pre-dominantly chordal, the music expressive of the poignant words of the third responsory in the first Nocturn: of Mattins of Maundy Thursday, which includes the verse "Surely He hath borne our griefs and carried our sorrows" and, in the responsory itself, "He was wounded for our transgressions, and with His stripes we are healed". This responsory follows the third of the "readings" from the Lamentation of the Prophet Jeremiah for the same day. Palestrina set the Lamentations four times and it is not possible to identify the setting chosen here without reference to the collected edition. He published only one version, in 1588.

D.G.G.'s card gives only the Latin texts of the above pieces—with a misprint of Lamed for Caph before "Omnis populus"—but English translations can be found in The Holy Week Book. It is sad that the revised rite of Holy Week has displaced Tenebrae, with its moving ceremonies; we must now look mainly to recordings to keep the beautiful music associated with it in memory.

The Aachen Cathedral Choir's singing is excellent and the recording, though it would have benefited from stereo, is spacious and reasonably clear.

A.R.

VAUGHAN WILLIAMS. Mass in G minor. Michael Welles (soprano), John Whitworth (alto), Gerald English (tenor), Maurice Bevan (bass), Choristers of Canterbury Cathedral and the Renaissance Singers.

BRITTEN. A Ceremony of Carols.

Mark Elder and James Finch
(soloists), Choristers of Canterbury
Cathedral, Maria Korchinska
(harp). Directed by Dr. Sidney
Campbell. Argo Mono RG179
(12 in., 30s. plus 9s. 9d. P.T.). Recorded
at Canterbury Cathedral.
Vanghan, Williams, Mass:

at Canterbury Cause (7/53) LXT2794

**Fleet Street Choir (7/53) LXT2794

**Britten, Ceremony of Carols:
Copenhagen Boys' Choir, Simon, Britten
(2/54) LW5070

This performance of Vaughan Williams's

This performance of Vaughan Williams's Mass in G minor for solo quartet and double choir unaccompanied is English church singing at its finest and that is something to boast about. Add to this a recording that

perfectly captures not only the atmosphere of the cathedral, but also enables the listener to feel he is not in the choir stalls but some distance down in the nave—an effect I used often to be told by experts it was impossible to achieve—and it must be clear that this is an outstanding disc. I will not say that stereo might not make more of the antiphonal effects which abound (though that, so far, is not invariably the case), but I personally should rest content with what we are given here.

The excellent solo quartet, with John Whitworth's slightly reedy alto telling remarkably well, blend happily, never obtrude, but keep their parts in the right perspective. The Kyrie, the finest section of the Mass, is most beautifully and prayerfully sung, the floreating Amens at the end of Gloria and Credo, sound splendid, and the "qui tollis" in the Gloria and "et incarnatus est" (both for the solo group) truly poignant. At the end of Agnus Dei the altos are given the motive with which they began and closed the Kyrie, a perfect conclusion. As Michael Howard says in his excellent sleeve note, "the Mass is not archaic . . . (there is) sometimes a ruggedness recalling Tavener and sometimes a suave delicacy in contrapuntal writing reminiscent of Byrd. Yet it is pure Vaughan Williams with all his directness".

Having heard the choristers of Canterbury Cathedral in such fine form and Dr. Sidney Campbell's musicianly and sensitive treatment of the Mass, I turned with eager expectation to Britten's lovely A Ceremony of Carols (which had not yet received a recording wholly worthy of it) and was not disappointed. It was a pity, however, that the effect of the Processional and Recessional was not carried out-as it is on the Decca disc-and I do not see why the Alleluias at the end of the plainsong antiphon Hodie Christus natus est were repeated, as the composer directs that this is to be done only if the duration of procession and recession necessitates. Here is an effect that might legitimately have been faked by an up and down 'fade". This, however, is a small complaint. Owing, I suppose, to echo the first word of Wolcum Yole comes out as "Wolycum" and the very brisk tempo, a shade faster than Britten's on the Decca disc, makes for a rather muddled sound. The third trebles, who have to begin a lead on A below middle C are naturally hardly audible. The quiet section of the carol, a passage in long notes, sounds lovely. The second solo treble sings That yongë child charmingly and with steady tone: the Copenhagen boy was unsteady and placed far too close to the microphone. I sing of a maiden who is makèles has always seemed to me the least successful setting in the work and needing simpler treatment and there is some reverberation here that may prove troublesome. This little Babe ("so few days old is come to rifle Satan's fold") is sung with tremendous gusto and the Interlude for harp, in which Maria Korchinska, superb throughout, excels, paints a wonderful picture of a frosty, starry night. The melody is a variation on the plainsong Hodie Christus natus est. The next carol, In freezing Winter Night, with its imaginative accompaniment, is perhaps the most

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original number in the work and it makes one feel the biting cold. After the first solo treble has sung the enchanting Spring Carol the choir fling themselves with great enthusiasm into the concluding carol, Deo Gracias.

The earlier recordings of both these works, which had their merits, are now entirely superseded by the present disc and Argo are to be congratulated on their continuing enterprise in recording church music, which deserves the fullest support.

A.R.

WALTON. Belshazzar's Feast. Partita for Orchestra. Donald Bell (baritone), Philharmonia Orchestra and Chorus (Chorus-Master: Wilhelm Pitz) conducted by Sir William Walton. Columbia Mono 33CX1679 (12 in., 30s. plus 9s. 9d. P.T.)

Mono: Walton (1/54) ALP1089 Boult (4/54) NLP904 Sargent (12/58) ALP1028

It is good to have this first recording of Walton's Partita, Written for the fortieth anniversary of the Cleveland Orchestra. who gave the first performance in January 1958, it is an ebullient "festival" work, very fully scored: and in harmonic idiom and style, as well as in its typical caustic boisterousness, its every bar is characteristic of the composer. Does he say anything new? No, and even Walton's staunchest admirers will admit that, unlike Belshazzar's Feast, the work is not a masterpiece; but in the rather austere musical world of today there is room for such infectious high spirits, and we can always welcome playing as full-blooded and alive as this.

It is, however, the big choral work which is bound to be the chief attraction of this disc, and it may be said at once that this performance leaves its competitors standing: it is indeed the finest performance of the work I have ever heard (and I've heard a great many). Even the best amateur choirs cannot rival a first-rate professional chorus like this, which sings with such splendid tone and unshakeable intonation, with such fire but without missing a single verbal or musical nuance. The superb opening by the men's chorus prepares us for a standard which never flags, whatever the complexity or difficulty of the writing. Congratulations to the Philharmonia Chorus and those responsible for it! The orchestra is its usual excellent self, and under the composer's direction admirably captures the atmosphere of oppression and savage exultation: for the full effect of the additional groups of brass which contribute to the excitement we must wait for the stereo version, but even now we can admire the unusually clear and assured fanfares in the "Blow up the trumpet" section.

It is hard to dissociate the solo baritone part from the voice of Dennis Noble, who made it so particularly his own, and though later soloists may have been more polished in tone, none have excelled him in pungency of declamation. Donald Bell, if not quite packing Noble's punch, shows himself a worthy successor; but he seems at times to be placed rather far back from the microphone (e.g. at the king's words after figure

25—"Praise ye . . ."), and there is too violent a disparity in volume between his "Mene, mene, tekel upharsin" and the shattering sound of the male chorus's translation of the phrase. To balance correctly the huge forces employed in this work is a tricky operation, and on the whole this has been conspicuously well done; but by some mischance the important characteristic percussion effects in the litany of the heathen gods—anvil (for Iron), xylophone (for Wood), slapstick (for Stones)—are barely audible: perhaps in the stereo version these will emerge properly. Those with only mono equipment, however, need not hesitate to acquire what is by any standard an outstanding issue of this great cantata.

L.S.

OPERATIC

D'ALBERT. Tiefland-complete.

Sebastiano
Tommaso
Moruccio
Moruccio
Martha
Pepa
Pepa
Antonia
Rosalia
Nuri
Nuri
Nuri
Nando
With the
Vienna
Chorus
Chorus
With the
Vienna
Chorus
With Moralt.
Chorus

order only. Eugen D'Albert married six wives, wrote a 'cello concerto and this smashing opera but is not remembered even in Glasgow, his birthplace, as well as he ought to be. In Germany, however, they have had the sense never to let this opera go out of the repertory. Just how effective it is as opera, these excellent discs make plain. The music may be only what an astute craftsman could pick up from Bizet, Puccini and Richard Strauss, plus some real lyrical inspiration. The story is "strong" in theatrical parlance. A rich mill owner in Catalonia marries off his discarded mistress to an innocent young shepherd who comes down from the hills to the plain (Tiefland). When he finds out the true facts, it is what Lorca would have called a Blood Wedding, though in fact the end is happy, an ecstatic departure once again for the hills where the mountain exhilaration has been very effectively suggested in the prologue and whence haunting and luscious themes return to illumine the murk and passion of the lowland verismo. D.G.G. have a disc (DG17002) of scenes from the opera including this first farewell of the young hero to the hills, sung by Windgassen rather more freely than by Hopf here, but by and large the complete version here is worth the extra, with vivid contributions from Paul Schoeffler the mill owner, Gré Brouwenstijn as the cast-off, torn between love and shame and sad memories of childhood ("I know not who my father was") and in subsidiary parts, the bass Czerwenka, the baritone Waechter and the tenor Kmentt.

The recording is admirable and the whole

has the feel of a real performance. I much enjoyed it and have had it in my head distractingly. It seems extraordinary that an effective middle-brow success of this kind, instantly appreciable by anyone who can follow say *Hansel and Gretel* should have been allowed to disappear from all but the German and Austrian stages. P.H.-W.

GLUCK. Orpheus and Eurydice
(Original French Version for Tenor)—
complete.
Orpheus
Burydice
Amor, God of Love
A Happy Shade
With the Roger
Blanchard Vocal
Ensemble and the Lamoureux

Orchestra conducted by Hans Rosbaud. Philips Mono A00363-4L (two 12 in., 60s. plus 19s. 6d. P.T.). In presentation album complete with libretto. These records are available to special order only.

This 1774 French version of Orpheus and Eurydiae is said, in the interesting notes on composer and work that precede the libretto in French, German, and English, to be unabridged: but in fact it omits the bravura aria at the end of the 1st Act which, as Robert Cushman, the author of the notes says, was reluctantly composed by Gluck to give the tenor Legros a good "exit". It is no great loss, although I cherish a memory of Clara Butt's wonderful singing of it in the 1920 revival of the opera at Covent Garden, conducted by Beecham.

Mr. Cushman thinks that Gluck gave the role of Orpheus to a male contralto, for the first performance in Vienna, 1867, as a concession to public taste. Einstein, in his Master Musicians volume on the composer, considers, on the other hand, that this casting was one of Gluck's greatest notions and that the re-writing of the part for a deplorable compromises", and gives his reasons, while praising the enrichening and deepening of the score in the Paris version. I agree wholly with this view. Mr. Cushman will have it, also, that the great female contraltos who have sung the role "could only save it from being ridiculous by maintaining a static nobility", by "de-humanising it". Are we also to consider Cherubino or Octavian dehumanised by being sung by female voices?-and, in any case, Orpheus, as Einstein says, "is not just a plaintive human being, but also a symbol of the singer's most exalted art, transcending all that is personal wherever it finds expression in regular forms."

Those who prefer the 1774 version will get a most distinguished and finely sung performance from Simoneau, who very rarely shows any sign of the strain I found in Gedda's assumption of the part. But there is a lack of magic in Orpheus's appeal to the Furies, and above all in the marvellous aria "Quel nouveau ciel" ("Che puro ciel" in the more appealing and euphonious Italian version). The Happy Shade's solo with chorus, preceding this, is taken too quickly to suggest the peace and rest of the Valley of the Blest, but the tempo for Orpheus's great lament is exactly right.

Suzanne Danco is an admirable Eurydice

and Happy Shade and the duets for her and Simoneau are movingly sung. The chorus are much more alert than in the D.G.G. or R.C.A. issues, but Pierrette Alarie is a rather subdued Amor. Hans Rosbaud gives a stylish account of the orchestral part, but not so good a one as Louis Froment in the Columbia issue, and the flute solo is not so sensitively played as in the D.G.G. issue.

The recording makes the solo voices too prominent and there is a slight air of frigidity about the performance as a whole-in spite of moving moments-which I found disturbing. This issue, however, is the only recording of the opera available in this country that can come near to being recommended, and I must leave it at that. A.R.

GOUNOD. Faust—complete.

Marguerite Victoria de los A Victoria de los Angeles (sop.
Liliane Berton (sop.
Rita Gorr (cont.
Nicolai Gedda (ten.
Borts Christoff (bass
Ernest Blanc (bar.
Victor Autran (bar.) Martha Faust Mephistopheles Valentine With the Chorus and Orchestra of the Paris Opera Orchestra (Chorus Master: René Duclos) conducted by André Cluytens. H.M.V. Mono ALP1721-4: ★Stereo ASD307-10 (four 12 in., 120s. plus 39s. P.T.).

(9/54) ALP1162-5 (4/56) ABL3096-8 Last time I reviewed Faust I said that "Waiting for Gounod" would be found engraved on my heart. Laying my hand once more on that battered organ I can assert now that I have not yet heard a better engineered Faust than the mono and stereo versions here under review. As I am finding increasingly often is the case, the mono version sounds comparatively recessed and hollowed. And there are places where by not exposing the voices too much, it makes the singers appear to be giving a better performance than they are in the stereo version. On the other hand there is the greater definition and clarity you expect and some very striking effects as when the soldiers march "off" or the reprise of the waltz in mad Marguerite's mind in prison seems to float in from afar. The Church Scene too is very spacious. I have had roof raising sessions, not being at all ashamed of enjoying the old war horse, even though as a correspondent writes to me "Brother Gounod in under a cloud". Not in this house, he isn't-if I may employ a double negative about a two channel job.

But now please may I assert that engineering is not and never will be the essential matter? What I want to answer is: does this performance, recorded last summer, amount to a really good performance of the famous old opera?

Reluctantly, I have to qualify any affirmative answer pretty steeply. While velcoming a complete Faust for the catalogues (ludicrously bare in this respect) and granting its completeness over the extant American one under Cleva and the superiority of it over the earlier Cluyten's recording, I just cannot give it unstinted praise.

First, foremost and all the time there is the conducting of the score by André



Gedda, Blanc and Christoff recording "Faust" in Paris last Summer. [Photo: C. Poirier]

Cluytens. Without getting out the Beecham discs we can only too easily detect the lack of real bouyancy and grace in page after page—pick at random; the plodding Jewel Song, the listless kermesse waltz, the lifeless "trio" of the Soldiers' Chorus, let alone the imaginative scene setting of the opening of the garden scene and the accompanying of the exquisite passage which follows Faust's "Toujours seule?" where Marguerite tells him of her little dead sister. One can almost see the grace with which Beecham and to a lesser extent Cleva makes the sweet melody flow. Here it is perfectly efficient of course, but the bloom, the charm is simply not there. I shall be thought too sweeping. But it seems to me to have been folly in view of the earlier set, to have used not merely the same conductor but the same principals in large measure. Granted that there appears to be a jinx on Faust recordings, it is surely very strange that the French National Opera cannot muster French (I mean innately French) singers for these roles. Haven't they got a French Marguerite (I know they have not) who sounds more at home in the music than Victoria de Los Angeles? She does many ravishingly beautiful things but she sounds un-girlish to a degree and one simply cannot accept as ideal this kind of rather heavily spinto launching of the Jewel Song, especially as there is not by any means a compensatory strength in the testing reaches of the Church Scene and the final trio (where a truly graceful Marguerite is often over-parted). She is best in the ballad of the King of Thule and in the final address to the stars from her casement but she does not sound to me at all "like" Marguerite. Her French is better than

Eleanor Steber's (who sings "je ser-pose" instead of "suppose") but it does not sounds natural. Nor does Mr. Gedda's, though this is a very great improvement on his performance of six years ago. The voice sounds firmer at crucial places, there is a better sense of style and more personality -he is to my ear quite an acceptable Faust though not at all the "great" class. Mr. Christoff is admired by us all in some roles but his villainously bad French is a real handicap here. That has not improved at all. Mephisto needs to sound gleeful and wickedly coarse, it is true, but what we cannot envisage is a Devil who is not habile, who is in a word clumsy. The performance of "Le veau d'or" as given here under Monsieur Cluvtens saddened me: dancing elephants!

The new recruits are less disappointing. True, Mlle Berton is a very unambitious Siebel and makes a very uninteresting thing of that "chance", the little Flower Song ("Faites-lui mes aveux") She does not shrill, like many such French singers but she seems to see no "point" or heart in the little song which can be a real show stopper if done right (she and the conductor might listen to how Supervia did itirresistibly). Here we feel-one more number out of the way.

Rita Gorr (that superb Amneris) is a rich but too luscious sounding Martha. Ernest Blanc's Valentine on the other hand is most distinguished, not merely by reason of a French enunciation which makes Christoff seem unintelligible, but because like many French baritones he launches his voice so well. There is a slight snarl here and there, but on the whole Valentine's contributions to the score are those I enjoyed most. ("Even bravest hearts" is

included by the way—the heroine's high C at the moment of seduction is however "out", and perhaps rightly; Gounod didn't write the note. The ballet is all in, alas rather unseductively played.)

rather unseductively played.)

It seems ungrateful to persevere in this tone. I ought perhaps to redress the balance slightly by pointing out that it is all pretty efficient, even if you catch a loose strand of tenoring in the chorus or a sketchy piece of oboe playing, the performance is undoubtedly a sound and solid achievement. But it is all the same not what a really good Faust ought to be. Mille regrets!

P.H.-W.

JANACEK. Katya Kabanova—complete. Savel P. Dikoy Zdenek Kroupa (bass) Boris Grigorievich Beno Blachut (ten.)

Marpha I. Kabanova Ludmila Komancova (cont.) Tikhon I. Kabanov Catherine (Katya) Vanya Kudriash Barbara Kuligin Clasba Keklusha A woman With the Prague National Theatre Chorus and Orchestra conducted by Jaroslav Krombholc. Supraphon Mono SUA10050-1 (two 12 in., 60s. plus 19s. 6d. P.T.).

This Supraphon recording of Katya Kabanova arrives opportunely with the splendid revival of Janacek's opera at Sadler's Wells. From a musical point of view this opera (first produced in 1921) is even more highly developed than Jenufa (1904). Though the score lasts little more than an hour and a half, it has a marvellous intensity. In two phrases that pierce to the heart of things, Janacek can communicate to us a moment in a human relationship, and can make us feel and understand what it might take another composer a full-scale love-duet to achieve. The degree of musical organisation is extraordinary, yet the effect is of spontaneity and directness. Katya is one of the masterpieces of twentieth-century opera. It is a work for our time, which will make a special appeal to idealists, to people whose first concern is not merely with having it so good as possible for themselves.

Katya Kabanova is based on Ostrovsky's play The Storm, a compelling and strangely prophetic work from the mid-nineteenth century. Both play and opera are usually analysed in terms of the conflict between a conservative world of authority, and the young who rebel against its tyranny and its false, material values, either deliberately, like the lovers Barbara and Vanya (who eventually run away to Moscow and a new, freer life), or else because (as with Katya) a shining sense of what life could and should be finally overrides their "scruples". Tikhon, Katya's husband, and Boris, her lover, lie somewhere between these worlds. Though they sense what is right, they submit to the old ones so that in time they may inherit wealth and authority themselves. Katya's tragedy is that she is unable to resolve the conflict: "shame" and a sense of "sin" have been too deeply implanted in her. This conflict of generations becomes explicit in the last act, in a conversation between the young Vanya,

for whom storms are "just electricity", and the rich merchant Dikoy, who superstitiously believes that "storms are sent to warn us that God is Almighty and punishes sinners".

But this rather schematic account of the opera is not the whole thing. It is also an enthralling study of individuals held in a particular tension. Seven people are very fully drawn. There are recurrent motifs: one representing the village strictness, another associated with the Volga, which in the first scene seems to sweep away to a wider world, and in the last one to call welcomingly to Katya when, driven almost mad with shame and anguish, she takes her life. The music is at once theatrical and atmospheric, eloquent of what the characters are feeling (the great storm of the last act is raging both outwardly and in Katya's mind), and extraordinarily beautiful just as music. There are some passages as sensuously rich and tender as anything in Puccini or Strauss. Above all, the opera makes its effect primarily through melody.

The Czech performance is full of character, and highly satisfying. The Katya cf Drahomira Tikalova grows on one; though ideally one would like more tenderness and sweetness of tone, she certainly does convey the tenderness and sweetness of character ("How could anyone not love her?" says Barbara as the first curtain falls). Barbara is described in the score as a mezzo role, and sung here by a mezzo (at Sadler's Wells, the soprano Marion Studholme takes the part). Janacek probably intended the sort of contrast that exists between Tatiana and Olga in Eugene Onegin; Mixova is pleasing, though she does seem sometimes a little heavy-timbred, and wobbles on a few high notes. Blachut sings Boris as splendidly, as passionately, as subtly, as we should expect, showing very little sign of wear in his fine tenor. The other outstanding member of the cast is Zdenek Kroupa, as Dikoy, a ripe interpretation full of character. The Vanya, Viktor Koci, also gives an attractive characterisation.

The recording is adequate, though not outstanding. It is hazardous to compare a gramophone set with a theatre performance (at Sadler's Wells there is fine staging by Dennis Arundell, and splendid acting, especially by Marie Collier in the title role), but my impression is that Krombholc drives the music a littler harder than Charles Mackerras; that he is a little less "inward" and that he has possibly "strengthened" Janacek's scoring in some places. This is more on the lines of Kubelik's passionate performance. The Czech players are highly expressive. All in all, this set is bound to afford the deepest and most intense pleasure. A.P.

P.S. I have now learnt that the rescoring is the work of Talich. The differences can be noted by comparing the "Mahlerized" Prelude on this set with the original version used by Mackerras on Pye CML33007 (see page 354).

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
DECEMBER 1959
See page 347

MOZART. Le Nozze di Figaro, K.492

—excerpts.
Susanna
Figaro
Cherubino
Countess Almaviva
Count Almaviva
Barbarina
Marcellina
Morcellina
Don Curzio
Don Basilio
Don Antonio
Dr. Bartolo

Rita Streich (asp.)
Waiter Berry (bass
Christa Ludwig (m.-sop.)
Sena Jurinac (sop.)
Paul Schoeffer (bar,
Rosi Schwaiger (sop.)
Ira Malaniuk (m.-sop.)
Murray Dickie (ten.,
Erich Majkut (ten.,
Karl Donch (bar,
Oskar Czerwenka (bass)

With Karl Pilss (harpsichord), Vienna Symphony Orchestra conducted by Karl Böhm. Philips Mono ABL3252 (12 in., 30s. plus 9s. 9d. P.T.).

Cinque. Dieci: Se vuol ballare: Non so più cosa son: Non più andralt: Porgi amort: Vol, che sapete: Crudell perche finora: E Susanna non vien! . Dove sono!: Che soave zeliretto: Tutto e disposto . aprite un po': Giunse alfin . De vieni: Pace, pace. Items marked † previously available on NBEI1066 (12287).

The excerpts from this disc that have previously appeared were only recommended by P.H.-W. for what he called "jolly Walter Berry's Figaro". If he had heard him sing "Se vuol ballare" I'm not sure that P.H.-W. would even have thought him very jolly. (I fished out my old 78 of Domgraf-Fassbaender singing this and my spirits were immediately restored. He sings it in German but it's so irresistible, he could sing it in Icelandic for all I care). And, to me, the jollity even of "Non più andrai" seems consciously laid on to a basicly heavy and humourless voice in a way that has little natural charm.

And, to continue with P.H.-W.'s comments, Jurinac ought to sing better than this. It's just plain wobbly, a vibrato far too wide to be acceptable. Her lack of definition of Italian words is shared by a good many of the cast, so I hold that less against her.

But there are some new singers in this larger disc who did not appear on the 1957 E.P. The admirable Christa Ludwig turns up as Cherubino and very good she is, too. Her Italian also lacks vitality but here is at least good singing. Rita Streich manages a less well poised line as Susanna and Paul Schoeffler is undistinguished as Almaviva.

Bohm provides a pretty stylish accompaniment throughout. The finale, it will be noted, has only its latter half recorded. The quality is generally good but my copy had a patch of very bad swish during "Dove sono" and its preceding recitative.

On the whole, I would say, not good enough, even for a popular "high-lights" selection.

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"Ch'ella mi creda libero e lontano".

Gianni Schicchi: "Avete torto! . . .

Firenze è come un albero fiorito . . .

L'Arno, prima di correre alla foce".

Turandot: "Non piangere, Liù!";
"Nessun dorma". Giuseppe di

Stefano (tenor), La Scala Opera

House Orchestra conducted by

Antonino Votto. Columbia Mono

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like this virile ringing open tenor voice, this record will obviously commend itself (I am one of them). To those who blush at the sound of Italians belting it out and hurry off talking of good taste, it is less strongly commended. But "Non piangere" is artistically done all the same. Alas, there is one blot which ought not to have been passed (especially as no doubt the sturdy fellow could belt it out again at the drop of a hat) namely the penultimate note of the last "vincero" in "Nessun dorma". It is not (what it seems appropriate to call in R.A.F. slang) bang on, but a shade below pitch and brittle. I played it while the windows were being played it while the windows cleaned and got this verdict, "Pity. He done to well up to there". P.H.-W. done so well up to there".

SMETANA. (a) Libuse: "Schon strahlt die Sonne" (Premysl's Aria—Already the sun burns); "Ihr blühenden Linden" (Premysl's Aria). Vaclav Bednar (baritone). (b) The Devil's Wall: "Wohin soll ich flichen" (Duet, Jarek and The Devil); "Das süsse Ang sicht der einzig geliebten Frau!" (Vok's Aria); "Sei willkommen, Liebste!" (Duet, Jarek and Katuska). Ivo Zidek (tenor), Zdenek Kroupa (bass), Vaclay Bednar (baritone), Drahomira Tikalova (soprano). (c)
The Bartered Bride: "Der Liebe Trāum" (Marenka's Aria); "Wohlan, du lieber Geselle!" (Duet, Jenik and Kecal). Drahomira Tikalova (soprano), Beno Blachut (tenor), Eduard Haken (bass). Prague National Theatre Orchestra conducted by (a) Jaroslav Krombholc, (b) Frantisek Jilek and (c) Zdenek Kosler. Supraphon Mono LPV473 (12 in., 30s. plus 9s. 9d. P.T.).

I doubt if this record will get high marks for engineering. My review copy had a surface (almost forgotten defect) and the orchestral depth is not always consistent. All the same, it is a collector's piece if only for the lovely singing of the tenor Blachut and the idiomatic singing of the soprano Tikalova in excerpts from The Bartered Bride, Zidek (in other excerpts) is the tenor from the complete Supraphon Bartered Bride and sounds authentic but is inclined to force and the baritone Bednar is inclined to wobble. But the two beautiful baritone arias from Libuse are most welcome all the same. Three numbers from The Devil's Wall (a mountain) are highly interesting. They are of course sung in Czech, not German, and the titles may be translated as "Where shall I flee? (duet), "The dear and only true love's face . . ." and "Welcome beloved".

This opera, Certova Stena, with libretto by Krasnohorski, was composed between 1879-82 when poor Smetana was suffering from bouts of terrible depression and loss of memory. The music is dark and unrelieved by the spontaneous lyricism that floods the earlier works, but it is fine stuff in a melancholy, haunted way.

The record should be welcome as an extension of the operatic field which can be studied on disc (not just highlights from Tosca all over again).

P.H.-W.

WAGNER. Tristan und Isolde: (a)

"Einsam wachend in der Nacht";
(b) "Wie sie selig, hehr und milde";
(c) "Mild und leise wie er lachelt".
(a) Margaret Klose (soprano), Berlin
Philharmonic Orchestra conducted
by Artur Rother; (b) Wolfgang
Windgassen (tenor), Munich Philharmonic Orchestra conducted by
Leopold Ludwig; (c) Astrid Varnay
(soprano), Bamberg Symphony
Orchestra conducted by Ferdinand
Leitner. D.G.G. Mono EPL30466
(7 in., 12s. plus 3s. 11d. P.T.), Item
(b) is also available on DGM19106
(2/59).

It is good to hear Margaret Klose's velvety voice in the brief extract of Brangaene's Warning, even at a late stage in her career. Windgassen's singing of Tristan's vision of Isolde we have had before,—and I presume the recording of the Liebestod is taken from the disc reviewed below. It sounds less satisfactory here and feeble on the high notes.

A.R.

WAGNER. Tristan und Isolde: Duet (with "Brangaene's Ruf") "Isolde! Tristan! Geliebter", from Act 2; "Mild und leise wie er lächelt', from Act 3†. Astrid Varney (soprano), Hertha Töpper (contralto), Wolfgang Windgassen (tenor), Bamberg Symphony Orchestra conducted by Ferdinand Leitner. D.G.G. Mono LPEM19193 (12 in., 25s. 9d. plus plus 8s. 4¼d. P.T.): ★Stereo SLPEM 136030 (12 in., 30s. plus 9s. 9d. P.T.). Item marked † is also available on EPL30466 (Reviewed above).

The music begins with the first eight bars of the Prelude to Act 2, continuing then with the recapitulation of the motive of Isolde's impatience ('cellos), the waving of her veil, and so on up to the moment that Tristan rushes in. It ends with the entrance of Kurwenal, followed by Mark and Melot,

The playing of the opening music gives promise of a good and ardent orchestral performance, which Leitner and the Bamberg Symphony Orchestra fulfil, and the balance, when the singers enter, remains fairly satisfactory, though one would wish for less forward recording of the voices. The stereo disc in this, and every other way, is to be preferred to the mono, as one might expect.

Windgassen, in excellent voice, is thoroughly reliable, sings sensitively in the quiet lyrical parts and is as good a Tristan as can be heard today. Such sections as the one beginning "Heil dem Tranke!" ("Hail enchantment") and "O nun waren wir Nachtgeweite" ("O, now were we to night devoted") are typical of his fine performance and he is admirable in the exquisite section beginning "O sink' herneider, Nacht der Liebe" ("O sink upon us, night of love"). Varnay is equally in the skin of her part, but takes a little time to settle down. She is apt, in the earlier portion of the duet, to snatch at her top notes and never, in the course of the duet, produces sufficient volume of tone in loud passages, but she sings beautifully in the quieter moments and

always gives point to her words. She is good in the final section, working well up to the climax. Hertha Töpper, whose "call" is put into proper perspective, is a rather unsteady Brangaene, lovely though is the quality of her voice. All things considered, this is an acceptable performance and recording of the glorious, difficult music.

Varnay lacks the weight of voice to make the climax of the *Liebsstod* thrilling, but does give a good impression of Isolde's trancelike state and produces a nice soft high F sharp at the end.

A.R.

WAGNER. (a) Die Meistersinger von Nürnberg: "Morgenlich leuchtend"; "Fanget an". (b) Parsifal: "Nur eine Waffe taugt". Wolfgang Windgassen (tenor), with (a) Munich Philharmonic Orchestra conducted by Ferdinand Leitner and (b) Berlin Radio Symphony Orchestra conducted by Richard Kraus. D.G.G. Mono EPL30465 (7 in., 12s. plus 3s. 11d. P.T.). Item (b) is also available on DGM19106 (2/59).

Alec Robertson praised the transferred Parisfal side of this in February. I wholly agree; this is most beautiful and deeply felt singing of a great moment in the score where Parsifal learns about Amfortas's wound. The Prize Song and Rehearsal Song for Walther von Stolzing from The Meistersingers is new and the tenor Windgassen is most satisfying here too. Those who have learnt to dread the ordeal of hearing German tenors retching through this morning-light lyricism will take new heart from Herr Windgassen's comparative ease of delivery. There is feeling for style and for the meaning of the words in his approach and the voice is pleasantly placed in relation to the orchestra. I imagine all the same that Wagner intended something much more sheerly beautiful and shining in the way of sound-impossible to imagine him writing a Prize Song, with the full limelight on it, did he not pre-suppose someone like Jean De Reszke, or a Gigli with a feeling for the appropriate style. All the same, I think these about the best excerpts of these lovely things available iust now.

P.H.-W.

POETRY AND DICTION

DANIEL DEFOE. Moll Flanders. Read by Slobhna McKenna. Philips Caedmon Mono TC1000 (12 in., 30s. plus 9s. 9d. P.T.). After Joyce's Molly Bloom, Miss

After Joyce's Molly Bloom, Miss McKenna treats us to a fair slice of Defoe's Moll Flanders. The perennial fascination of the trollope, vicariously relished by those who are never likely to be either their customers or their associates is one of the least creditable characteristics of our race. We meet it every afternoon in the theatre when competent dramatists with a potentially tragic theme jettison their respect for the sake of cheap laughs from the Provincial matrons in the Upper Circle. Defoe is in different case. As a one-time inhabitant of Newgate he knew filth at first hand, and he lived in an age when "bloodiness" and "virginity" were far

from being matinée jokes. Just as a man can accept the Bible as Holy Writ while finding it a bore to read, so one can readily agree that Defoe's journalism bears all the marks of a craftsman while thinking it tedious beyond measure. Miss McKenna, whose voice is among the most beautiful of our time, puts on a kind of refined Cockney for Moll's reminiscences. She speaks very fast, and it will take about an inch before she is coming over to you at all comfortably. In its way it is, if you will forgive the vulgarism, a cute little cameo-and Miss Flanders was cute! Like Dvořák, Defoe was the son of a butcher, but unlike him he was a Dissenter and a snob, adding the "De" to the family name like a modern hyphenated Smith, not that this made much impression on Queen Anne's government when they were after him-a "Wanted" notice is not concerned with such niceties of Society. Admirers of a great actress and of a pioneer of successful popular journalism will like this record, even if they may wonder what a famous Hogarth picture is doing on the cover.

RATHBONE/SCHILDKRAUT. (a) The Selfish Giant (Wilde). Read by Basil Rathbone. (b) Rapunzel (Grimm). Read by Joseph Schildkraut. Philips Caedmon Mono TCE114 (7 in., 11s. plus 3s. 7d. P.T.). Item (a) from TC1044 (8/59), (b) from TC1062 (11/59).

These Gaedmon re-issues are excellent value, and except in rare cases a 45 dollop of talk is just about right. I was not enthusiastic about Mr. Schildkraut's Grimm readings in their original format, but Mr. Rathbone's reading of The Selfish Giant is another matter. The issue of this EP means that everybody who owns a gramophone can now possess this reading of one of our greatest short stories, unless of course they already possess the old Rex Palmer 78.

POETS READING. Robert Graves. I'm through with you forever; In the wilderness; The Troil's cosegay; Mike and Mandy; The Traveller's Curse; Song; Lift Boy. Elizabeth Jennings. In the Night; On a Child born Dead; The Shot; In a Foreign City; San Paolo Fuori Le Mura; Fountain, Jupiter Mono JEP00C2 (7 in., Ils. plus 38. 7d. P.T.). Welcome to the second record in this valuable series, and congratulations to Jupiter for using the EP format. What a contrast is here, and what a worthy reflection of the English literary scene! Robert Graves can certainly be described as a protean artist, a man of immense

contrast is here, and what a worthy reflection of the English literary scene! as a protean artist, a man of immense achievement in scholarship and tremendous argument. A Londoner and a Carthusian he has been about the world. He thinks big, yet can distill his thoughts into a sentence. Except for In the Wilderness these poems are light-hearted pieces, superbly delivered in the best after-dinner style. Elizabeth Jennings is not only of a later generation but probably very much out of tune with it. Very few of our current major poets are content to publish simply beautiful poetry, never mind the content. Like Ruth Pitter, from whom I hope we shall hear, Miss Jennings' poems are easy to understand, and are therefore probably very difficult to write. On a child born dead is a masterpiece; the rest take their place according to your fancy. Her reading is rhythmical and rather cold, but presumably she knows best how they

should go. If you can find a place in your heart for both Jennings and Graves you are probably English in spite of Defoe, whom we also have to discuss this month.

HUMOROUS

PETER SELLERS. Songs For Swingin' Sellers. You keep me swingin'. So Little Time. The Contemporary Scene: 1 Radio Today—(a) Lord Badminton's Memoirs; (b) The Critics (with Irene Handi). My Old Dutch. The Contemporary Scene: 2. T. V. Today—(a) Face to Face: (b) In a Free State. Puttin' on the Smile. Common Entrance. I haven't told ber, she hasn't told me (But we know it all the same). Shadows on the grass (with Irene Handi), Wouldn't it be loverly, from "My Fair Lady". We'll let you know. Peter Sellers sings George Gershwin. Peter Sellers. Musical direction by Ron Goodwin. Parlophone Mono PMC1111 (12 im., 25.5. 9d. plus 8s. 44d. P.T.).

Having first, as the record sleeve bids us do, wound up the gramophone, pointed the horn due south and sent Grandma out of the room (presumably since, as a perfect lady, she might find Shadows on the grass most improper-even saying it in French, well, I never did), we can sit back and take in Peter Sellers' dozen essays in Audiomoronic Hi-Fi. Ingeniously put together from multiple tapes-unless the man really can speak practically simultaneously in different voices, and I wouldn't put anything past him-the lucubrations of this vocal chameleon (with the help only of Irene Handl in two sketches, and a Well-Known Singer Incognito in the opening song) cover a variety of targets, from stage auditions, favourite radio and TV programmes, to rock-'n-rollers and their tamers. It is in this last field that a perfectly understandable savage edge manifests itself, and in "The Contemporary Scene" Mr. Sellers shows once again (as he did in the film medium with his recent superb sketch of a petty Union official) his brilliant powers of observation: 12.10 on Sundays and the new TV Personality of the Year will never seem quite the same again after the Sellers searchlight has swung their way. Even the greatest comedians, however, are at the mercy of their material, and one or two of the numbers here could well have been left on the editing-room floor. The rest, unless you have no taste for topical satire, you will probably love. My own favourite here is the Muir-and-Norden So little time: what's yours? L.S.

FLAMENCO

INTRODUCTION TO FLAMENCO. (1) The Basis (Castanets, Palmas, Pitos, Zapateado, Guitar), introduced by Keith Patterson with Pace Aguitera (guitar) and others. (2) Songs and Dances. Solea por Bulerias. Los Gitanillos de Cadis. Y tu la voz que aconseja (Granadina)†. Jesus Perosans. En la boca un fandanguillo; Compasion me da de ti (Fandanguillos)†. Jarrito and Jesus Perosans. Fandanguillos)†. Jarrito Comchita Aranda (dancer). M. Vasquez "Sarasate" (guitar). Items marked † from "La Copla Andaluza", with Luis Maravilla (guitar). Columbia Mono 33SX1179 (12 in., 25s. 9d. plus 8s. 4‡d. P.T.).

Before anyone can be expected properly to appreciate flamenco—an exotic art on which a quite incredible amount of

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ignorance and misunderstanding is rifeand to discriminate between the genuine article and the commercialised dilutions got up for the tourist trade, some guidance on the subject needs to be available; and it has for long been one of my moans that the gramophone companies have done little to contribute to any real understanding of this highly complex art. Even the valuable London International threedisc anthology was put out first without a word of explanation and then with presentation material which was well-intentioned but which left much to be desired. My hopes rose again on seeing the title of this disc, and it may be said at once that, so far as they go, Keith Patterson's demonstrations of castanet, palmas and pito rhythms are accurate and helpful; but I do wish Columbia or Spanish Regal (whoever was responsible for the English version) had gone on from there to give even a word about the rhythms of the two dozen or so dance styles demonstrated by the guitarist. Alternations of 3/4 and 6/8 (as in the Seguiriyas, Serranas and Guajiras) are not easily recognisable by the unaided ear, and no indication is given, either on the disc or in the notes, that certain dances have similar rhythms (e.g. Alegrias and Bulerias); but fortunately a recentlypublished book (Ivor Mairants' "The Flamenco Guitar", brought out by the Latin-American Music Publishing Co., 8 Denmark Street, W.C.1) is available to fill in some of the gaps for those seriously interested, and this shows these dance examples fully written out.

The Columbia disc whets the appetite by tickling the surface of the subject, but then, without saying anything about the verseforms associated with the various dances, or about the peculiar vocal traditions of flamenco, passes to six examples of singing and dancing. Two of these are outstanding-a Soleá por Bulerías by the Gitanillos de Cádiz, and the splendid Fandangos por Soled sung with primitive, almost animal intensity by Dolores Amaya Vargas: the three excerpts from the flamenco stagepiece La Copla Andaluza are stylistically as might be imagined-somewhat selfconscious, but have the advantage of young Jarrito's singing and of Luis L.S. Maravilla's fine guitar playing.

CLASSICAL REISSUES

SIR THOMAS BEECHAM. (a) Manfred Overture (Schumann). (b) March in D major, K.249 (Mozart). (c) Le Chassew Maudit (Franck). (d) Carmen Sude (Bizet): Lee Toreadors; Intermezzo, Act 3†. (c) Eventyr (Delius). (f) Symphony No. 4, "Italiam" (Mendelssohn): Saltarello. Iteus marked † by Columbia S.O., remainder R.P.O., all cond. Beecham. Fontana Mono CFL1042 (12 in., 30s. plus 9s. 9d. P.T.). Item (a) from CFL10267 (2[59), (b) from CFE15005 (7[58), (c) from KFR4000 (5[58), (d) from KFR4001 (3[58), (e) from CFE15022 (2[59), (f) from EFR2021 (12[59).

ANTAL DORATI. Alborada del graciose: Pavane pour une infante defunte (Ravel). Minneapolis S.O. Mercury XEP9012 (7 in., 11s. plus 3s. 7d. P.T.). From MRL2516 (7/57).

Some of the pieces on the **Beecham** disc have already appeared a good many times, one way and another, and it should be made clear that the dates given above refer merely to their last mention in **True**.

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GRAMOPHONE and are not always their dates of origin. The recording of Delius's Eventyr, for instance, comes from pre-LP days. So the quality of sound isn't always very hi-fi by today's standards. With that warning it is, however, safe to say that the sound is never less than acceptable, while the performances are of course treasures. The disc is called "Sir Thomas conducts— Vol. 3" and I personally am ready to listen to him conducting almost anything, even, as here, the Mendelssohn finale on its own.

The Ravel disc from Dorati is enjoyable, the only real blemish being a dreadfully wobbly solo horn at the start of the Pavane. That, for me, is a blemish that would make me think twice before acquiring the record. But against that, I should get a splendid Alborada in excellent sound.

SIR THOMAS BEECHAM. Le Roi s'amuse (Delibes):
Six Airs de Danses. R.P.O. H.M.V. Mono 7ER5159
(7 in., 11s. plus 3s. 7d. P.T.). From ALP1656 (4/59).
ANTAL DORATI. Coppetia (Delibes): Mazurka;
Caardas; Theme Slave varie. Minneapolis S.O.
Mercury Mono XEP9018 (7 in., 11s. plus 3s. 7d.
P.T.). From MMA11000-1 (2/59).

ANATOLE FISTOULARI. Sylvia (Delibes): Faunes et Dryades; Le Berger; Les Chasscreses. L.S.O. Mercury Mono XEP9019 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11036-7 (8/59).

It doesn't take too much to guess which of these three Delibes' discs contains the most winning playing, but although Beecham imparts his own special magic to the ballet music of Victor Hugo's Le Roi s'amuse there is something to be said for both of the others. For one thing, the Le Roi s'amuse pieces are really not typical of Delibes at all, for he deliberately gave them an olde-worlde flavour in keeping (as he felt) with the Renaissance setting of the play. He is really much more himself in Coppélia and Sylvia, I feel. Dorati's performance is full of vigour-perhaps a little too full in the opening Mazurka, which sounds rushed—and very well recorded. Fistoulari is less energetic (although the Huntresses bound quite acceptably) and in the slower music rather characterless. Nevertheless each of these three EPs has something to offer the musical balletomane.

J.N. ANTAL DORATI. The Golden Cocherel Swile (Rimsky-Korsakov), Prince Igor (Borodin): Polovtsian Dances, L.S.O. and Chorus, Mercury Mono MMA11058: *Stereo ANS16008 (12 in., 28s. 9d. plus 9s. 4jd. P.T.). Mono from MRL2537 (6/57); Stereo appears for the first time.

This deserves a paragraph to itself, if only because the stereo disc is not a reissue but appears for the first time in this country. The stereo sound is quite extraordinarily

directional. Percussion, for example, come from the left so definitely that nobody could doubt where they are. I did feel a bit too conscious of the two loudspeakers, this sound coming from one, that from the other. Yet I must fairly say that there is no lack of "middle". Perhaps this is lifelike yet should the speakers draw attention to themselves so distinctly? (Incidentally, Mercury, on their sleeve, still talk about the placing of the single microphone; but surely they must mean two microphones set at an angle in one container).

The general quality of the stereo sound is very good indeed—and so is that of the mono reissue. In one particular, indeed, the mono record scores heavily, the recording of the chorus in the Borodin dances, The anonymous choir always sounded a bit thin on the ground but in the mono version at least you can hear them (and sometimes even hear what they are singing about). On the stereo disc they become a vague background to the orchestra, whereas they should of course hold the centre of the stage. This is the stereo disc's big defect. The mono reissue is recommended without any reservation.

ANTAL DORATI. Ein Heldenleben (Richard Strauss). Minneapolis S.O. Mercury Mono MMA11069 (12 in., 28s. 9d. plus 9s. 4\darkled P.T.). From MRL2545

This disc seems to have been in and out of the catalogues for the last five years; let's hope it's in to stay this time, for it's a good one. The performance is most compelling, even if it lacks the subtle characterisation of Krauss's and the nobility of von Karajan's; the recording (apart from a wobbly horn at the very end) is more full-blooded than the Decca if less spacious than the D.G.G. D.C.

ANTAL DORATI. Scheherazade (Rimsky-Korsakov).

Minneapolis S.O. Mercury Mono MMA11022
(12 in 28s. 9d. plus 9s. 4\frac{1}{2}d. P.T.). From MRL2503

(6/54).

FERENC FRICSAY. Bolero (Ravel). Berlin Radio
S.O. D.G.G. Mono EPL30448 (7 in., 12s. plus
3s. 11d. P.T.). From DGM18336 (11/56).

ALCEO GALLIERA. Caprice Italies (Tchaikovsky).
Philib. Columbia SEL1612 (7 in., 11s. plus 3s. 7d.
P.T.). From 335X1013 (3/54).

Dorati's performance of Scheherazade

is good in parts, but as a whole I thought it lacked sweep and colour. Some of it is just not expansive enough and the recording, while it is adequate, does not add the richness the music wants. There are at least two records of this work which are superb-Beecham's (H.M.V. mono ALP 1564, stereo ASD251) and that under Monteux (RCA, mono RB16077, stereo SB2003).

Fricsay's recording of the Bolero is firstrate in every way. But I should have thought that if there was one work in all music in which one doesn't want a break in the middle, this is it. The Caprice Italien under Galliera gets a goodish performance, though the piece wants the panache of, say, Beecham, (And Rossi does it very wellreviewed on page 356 of this issue). The sound is still quite good, even though it inevitably doesn't sound as exciting now as it did to our reviewer in 1954. Again, this piece wants the latest in hi-fi sound. Personally, I would go for something more

ANTAL DORATI. Overtures. The Barber of Sevilles
La Cenerentola (Rossini). Minneapolis S.O.
Mercury Mono XEP9015 (7 im., 11s. plus 3s. 7d.
P.T.). From MMA11006 (4/50).
ANTAL DORATI. La Forsa del Destino (Verdi):
Overture. La Traviata (Verdi): Preludes to Acts 1
and 3. L.S.O. Mercury Mono XEP9021 (7 im., 11s.
plus 3s. 7d. P.T.). From MMA11031 (7/59).
FERENG FRIGSAY. The Flying Dukehman (Wagner):
Overture. Berlin Radio S.O. D.G. Mono
EPL30446 (12s. plus 3s. 11d. P.T.). From DG17022
(6/56).

(6/56).

FRITZ LEHMANN, Hebrides Overture, "Fingal's Care" (Mendelssohn). Berlin P.O. D.G.G. Mono EPL30445 (7 in., 12s. plus 3s. 11d. P.T.). From DG17044 (5/56).

Dorati's performances of the Rossini overtures I find far more enjoyable than those of his Verdi ones. His capacity for getting pointed playing serves him well in Rossini and this reissue is enjoyable in every way. The sound, too, is good. The Verdi disc suffers from an unwillingness to give the music warmth, a quality that is also

lacking in the recording. The opening brass in La Forza del Destino is really very fierce. It is significant that the quieter Traviata Preludes come off best, but too much on the disc isn't grateful enough to the ear.

Of the two German conductors, Friesay is the winner here. An excellent Flying Dutchman overture, full of vitality and richly recorded. There is a turn-over involved, of course, but it is quite well managed. Lehmann's account of The Hebrides is on the whole rather dull and unimaginative, though the playing is excellent and so is the sound. Again, the turn-over is well arranged. But, by the way, isn't an overture of only eight minutes' or so duration short measure? Mercury, after all, get The Barber of Seville, a piece of comparable length, complete on one EP T.H.

ANTAL DORATI. Der Rosenhavalier: Suite (arr. Dorati); Till Eulenspiegel's Merry Pranks (Richard Stauss). Minneapolis S.O. Mercury Mono Mandoli (18. 28s. 9d. plus Bs. 44d. P.T.) MA JOHN (18. 28s. 9d. plus Bs. 44d. P.T.) From MRL2568 (1/8s). Prince Igor (Borodin); Polovtsian Doctor FRICSAY. Prince Igor (Borodin); Polovtsian Description (18. 18s. plus 3s. 11d. P.T.). From DG15096 (1/8s). 12s. plus 3s. 11d. P.T.). From DG15096 (1/8s). Plus 3s. 11d. P.T.). From LG1806 (1/8s). Philh. Columbia Mono SEL1639; #Stereo ESL6264 (7 in., 11s. plus 3s. 7d. P.T.). Mono from 35Cx1608 (3/8o): Stereo from SAX2289 (9/8s). Todon't know if Mercury really have done anything to improve the sound of

done anything to improve the sound of Dorati's Strauss record or whether my present gramophone is kinder to it. called it cold and rather shrill when I first heard the disc but I certainly wouldn't describe it like that now. Not that the strings are as warm as one might want for Strauss but the general quality is certainly acceptable. What I haven't changed my mind about is Dorati's utterly vulgar and tasteless end to his own suite from Der Rosenkavalier, a waltz played in double quick time, with cymbals and big drum banging, taking one straight to a fairground. Till Eulenspiegel is enjoyable enough—but that's only one side of the record.

Friesay's performance of the Polovisian Dances still seems to me a little careful; these warriors really aren't quite wild and savage enough. The sound is good and the music allows a natural break for a turnover, of course. Still, there are more exciting records of these much-recorded dances.

I have praised Karajan's performance of the Bizet suites enough in these pages and I need do no more than say that this reissue of part of the Second Suite is first-class in every way. The stereo sound is appreciably better than the mono, good as that is. But one point. The stereo disc reached me with an inner sleeve, the mono without one, with the result that it was already thick with dust. T.H.

JEAN FOURNET. (a) Carmen: Suite No. 1; (b) L'Arlesienne: Suites Nos. 1 and 2 (Bizet). (c) Espana (Chabrier). Lamoureux Orch. Philips Mono GBL5500 (12 in., 16s. 11d. plus 6s. 7d. P.T.). (a) appears for the first time in this country, (b) from SBR6226 (6/57). (c) from NBL5000 (1/55). It was a good idea to revive the España and L'Arlésienne recordings at

an economic price with the Carmen suite, which appears to be new. Schools, in particular, will welcome this selection on one disc, and the performance and quality,

though not outstanding will not disappoint There is some nice saxophone playing in the L'Arlésienne Prelude, and the end of this piece sounds passionately tragic, as indeed it should, though the very last chord is a shade out of tune. The minuet is full of verve, España rather less so, but good enough for most of us all the same. An attractive disc, and splendid value for money.

ANTAL DORATI. Caprics Italism (Tchaikovsky). Minneapolis S.O. 1812 Overturs (Tchaikovsky). With spoken commentary by Deems Taylor. Minneapolis S.O., Minnesota University Brass Band, West Point Bronze Cannon, Bells of Harkness Memorial Tower, Yale University. Mercury Mono MMA11057 (12 in., 28s. 9d. plus 9s. 4\darkleft d. P.T.). From MRL2514 (9/56).

There is a most generous measure of sound in this Dorsti record; bells, cannon, brass band, and Deems Taylor in addition to the straightforward Minneapolis Symphony Orchestra playing two pieces themselves hardly among the most reticent in the repertory. The performances are not reticent either; full of vitality, and helped by a bright recording, they project Tchaikovsky's music with vigour. The bells and cannon add very much to the effect of the 1812 finale, and Deems Taylor's explanation of the recording and dubbing of them is interesting to hear, once at least. Whether the buyer, however, would for permanent repetition have preferred instead another piece of music to be recorded only he can decide.

VAN KEMPEN/VAN OTTERLOO. (a) Symphony No. 3, "Eroica" (Beethoven). Berlin P.O./Kempen. (b) Coriolan Overlare (Beethoven). Hague P.O./ Otterloo. Philips Mono GBL5514 (12 in., 16s. 11d. plus 5s. 7d. P.T.). Item (a) from ABL3018 (12/64), (b) from SBR0219 (7/57).

(b) from Shocity (7/67).

BOHM/JOCHUM. (a) Symphony No. 41, "Jupiter" (Mozar). (b) Symphony No. 8, "Unfinished" (Schubert). Concertgebouw Orch. cond. by (a) Bohm and (b) Jochum. Philips Mono GBL5601 (12 in., 16s. 11d. plus 5s. 7d. P.T.). Item (a) from ABL3102 (11/56), (b) from ABR4021 (4/56).

As a bargain version of the Eroica van

Kempen's has a great deal to be said for it: it was always a distinguished performance, if not quite a great one, and Philips have now got both the first and second movements complete on to the first side, eliminating the maddening turn-over that used to to interrupt the course of the funeral cortège. Moreover this now leaves room on the second side for a bonus in the shape of van Otterloo's virile performance of Coriolan. The only snag is a rather less well defined quality of sound in the symphony than we get in the most recent versions, but this need deter no-one who is looking for an Eroica that is both cheap and good.

The competition with cheap Jupiters and Unfinisheds is altogether tougher, I'm afraid, and I find it difficult to recommend Jochum's musical but rather suetty version of the latter work when Beecham's can still be had. Böhm's version of the Jupiter always seemed to me lacking in true geniality, rather hard-pushed and unsympathetic, but you may find his approach pleasingly energetic. Both of these symphonies suffer, to my mind, from the rather over-resonant characteristic of the hall in which they were recorded, presumably the J.N. empty Concertgebouw.

KARL MUNCHINGER. Symphony No. 101, "The Clock" (Haydn). V.P.O. Decca Mono BR3019 (10 ip., 15s. plus 4s. 10 d. P.T.). From LXT5040

(7/95). WILHELM BACKHAUS. Piano Concerto No. 27, K.595 (Mozart). Backhaus (piaro), V.P.O./Bohm. Decca Mono BR3018 (10 in., 15s. plus 4s. 10 jd. P.T.) From LXT5123 (6/59).

P.T.) From LXT5123 (6/56). MARZENDORFER/STEPP. r. I.) From LXT5123 (8/56).

RZENDORFER/STEPP. (a) March No. 1, K.335 (Mozart). Salzburg Mozarteum Orch./ Marzendorfer. (b) Contradances Nos. 1-6, K.402 (Mozart). Munich Chamber Orch./Stepp. D.G.G. Mono EPL39500 (7 in., 122. plus 38. 114. P.T.). (a) from DGM18297 (3/57), (b) from DG16128 (5/57). P.T.). (a) fro DG16128 (5/57)

If you are looking for a separate version of the Clock Symphony, Münchinger's is certainly the one to make for, since his only competitor (Fricsay with the RIAS Orchestra) suffers from a very foggy acoustic. Münchinger has the benefit of much greater clarity, so that we can really hear the music's details, even in the lively finale. My only doubts about the performance as a whole concern the slow sections, which are really rather solid. Here Dorati with the London Symphony Orchestra seems to me to get far more impetus into the music-but his version is only available as one side of a full-price 12-inch, which will make a difference to some people.

Backhaus's reading of Mozart's last piano concerto certainly doesn't lack character, but it is a character that I can't muster much liking for: the tempo of the first movement is so unstable as to rob the music of its sense of direction. There are equally individual versions available which are also more convincing, I think. On my copy there was some kind of tape-fault at the beginning of bar 206 in the first movement.

Mozartians would do far better to make note of the delightful little EP that D.G.G. concocted out of the fill-ups on two of their larger discs. Both the March and the Contradances, K.462, are the sort of minor Mozart that provide inexhaustible pleasure, and on this disc they are very J.N. neatly played.

PAUL PARAY. La Pairie Overture (Bizet). Detroit S.O. Mercury Mono XEP9023 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11033 (7/59).

CONSTANTIN SILVESTRI. Nociurnes (Debussy): No. 2, Fetes. La Mer (Debussy): Jeux de vagues. Paris Cons. Orch. H.M.V. Mono TER5166 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1089 (6/69).

La Patrie is a piece which, if it is going to be played at all, has to be given the sort of performance that Paray gets on this recording, so brisk and dapper that its vulgarities achieve a kind of sublimity. All the same it does not seem to me a really satisfactory choice for an EP disc, since this involves a turn in the middle.

The dismemberment of two of Debussy's magnificent orchestral triptychs to make an EP holiday is also a little disconcerting. Each of these pieces is the central scherzo of its own suite, and loses as much by being heard out of context as the scherzo of a Beethoven symphony. I suppose it could be argued that anything is justified if it brings this wonderful music to a wider audience, but I doubt whether these are the best performances for the job, in that case. Fêtes is pretty satisfactory, but even this is a little marred by the lack of suppleness that wrecks Jeux de vagues. I am not one of those who believes that Debussy's orchestral details should be misted over in the cause of "impressionism" (a term he hated, anyway) but Silvestri's approach simply lacks sensibility. J.N.

IGOR STRAVINSKY. (a) The Firebird Suite: (b) The Rite of Spring (Stravinsky). New York P.O. Philips Mono A01307L (12 in., 30s. plus 9s. 9d P.T.). (a) from Columbia 33C1010 (5/53), (b) from

P.T.). (a) from Columbia 33C1010 (5/53), (b) from Columbia 33CX 1083 (12/53). This record is available to special order only. The Miracuslous Mandarin TAL DORACTE.

(Bartok): Suite. (b) Second Suite for Small Orchestra (Bartok): (a) Chicago S.O., (b) Minneapoilis, O. Both cond. Dorath. Mercury Mono MMA 1108 (12 in., 28a. 36. plus 9a. 44d. P.T.). (a) from MRL2541 (11/57), (b) from MRL2541 (11/57), (c) from MRL2541 (11/57).

(11/57), (b) from MRL2502 (12/56).

EDGAR CREE. Matiness Musicales, Op. 24—Ballet
Suite (Britten from Rossini): March; Noctume;
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Orchestra of London. Deca Mono CEP617

(7 in., 11s. plus 3s. 7d. P.T.). From W91075 (4/56).

Stravinsky's own recordings of Firebird and the Rite of Spring are historic documents of the utmost interest that ought never to have left the catalogues. Now they reappear on a single disc (before the Rite took a complete twelve-inch and Firebird a complete ten-inch). Not that they are necessarily the best versions available (though I think that Firebird probably is); Stravinsky is not technically a fine enough conductor to steer an untroubled course through the Rite, and there are places where the complicated rhythms come momentarily unstuck. Moreover he frequently gets too excited and impatient to adhere to the tempo he had (in a cooler moment) decided was the correct one.

But when all this has been said these remain electrifying performances, with an irresistible momentum that few more professional conductors can touch. For the conductor and the critic they are full of interest, of course; both the things that Stravinsky does (the articulation of the bassline and inner parts) and those he does not (the "expressive" rallentandos that I had to complain of in Bernstein's otherwise excellent version) have their lessons for us, but I think that any music-lover will respond to the unique quality of these performances.

Dorati's recording of the Miraculous Mandarin suite must have been for many of us our first introduction to this savage score, and it remains the best performance I have ever heard. It now reappears, newly coupled with the rather over-long Second Suite, which is in all but details a much earlier and easier work. Considering that this music originally occupied three twelveinch sides it now provides startlingly good value for money.

While we are on twentieth-century ballet music Britten's Matinées Musicales deserve a postscript, though their genial elegance seems a little odd in this company. I am not too happy about the idea of putting Cree's admirable performance on an EP disc, for it has meant leaving out the central Waltz, and thus destroying the alternation J.N. of mood Britten intended.

RARL MUNCHINGER. The Four Seasons (Vivaldi):
Spring. Krotzinger (violin), Stuttgart C.O.
Decca Mono CEP622: ★Stereo SEC5038 (7 in.,
11s. plus 3s. 7d. P.T.). Mono from LXT5519
(9/59): Stereo from SXL2019 (12/58).

RENZO SABATINI. Concerto in D minor for viola d'amore, P238 (Vivaldi). Sabatini (viola d'amore),
London Chamber Orchestra/Bernard. Decca
Mono CEP618 (7 in., 11s. plus 3s. 7d. P.T.). From
LX3028 (3/51).

It was Münchinger's original recording of The Seasons that showed the record companies that Vivaldi could be a classical best-seller, and had them falling over one

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disc ingen another to record a composer who was once thought of merely as a predecessor of Bach's. Now here is a snippet, and a very attractive one, carved off Münchinger's more recent complete recording. I have a feeling that the Stuttgart players' rhythm is at times a little more pedestrian than it once was, but of course the sound is a great improvement, particularly in the stereo version, where the relation between the soloists and the ripieno band is nicely defined.

The sound of Renzo Sabatini's recording of a concerto for viola d'amore comes up surprisingly fresh, considering that it first appeared in 1951; my only complaint is that the slow movement is slightly sharper than the outer ones, so that there is a small but uncomfortable drop in pitch in the middle of the second side. The solo playing is very winning, even if rhythm could be firmer throughout.

J.N.

GEORGE MALCOLM. (a) Sonata No. 9, "Golden Sonata"; (b) Sonata in G minor for violin and harpschord. (Purcell) (a) with Marriner and Gibbs (violins), Malcolm (harpsichord), Dupre (viola da gambaj; (b) with Marriner (violin), Malcolm (harpsichord). Top Rank Mono 15/001 (7 in., 11s 34d, plus 3s. 84d, P.T.). (a) from XRK508, (b) XRK509, both (10/59). GUARD VAN BEINUM. Royal Freworks Music Swife (Handel): Overture; Alla Siciliana; Bourree; Minuet. Concertgebouw. Decca Mono CEP628 (7 9s., 11s. plus 3s. 7d. P.T.). From LXT5379 (8/53).

It was the Marriner-Gibbs-Dupré team who recorded Argo's complete set of the Purcell trio-sonatas, but there the continuo was played by Thurston Dart on a chamber organ and this time it is supplied by George Malcolm on the more conventional harpsichord. It seems to me an excellent thing that we should have both versions available, for there is no reason to say that any one continuo instrument is more "right" than another, provided it is as well played as this. The quick movements seem to me a little on the spiky side, but not everyone will agree. The recording of the solo violin sonata seems to be the only one at present in the catalogues, and Top Rank are to be congratulated on making it available in such an inexpensive format. It is amusing to note that while Thurston Dart recently propounded a theory that it was originally written for violin and two bass viols, it is here played with none at all, the continuo being entrusted to the harpsichord

Questions of authenticity are hardly relevant in discussing Harty's arrangements of Handel's entertainment music. All that need be said is that van Beinum secured excellent playing from the Concertgebouw Orchestra, and that Decca recorded it with just the right degree of warmth. J.N.

INSTRUMENTAL

ALBERT SCHWEITZER. Organ Works. (a) Toccata and Fague in D minor, BWV565: (b) Toccata and Fague in D minor, BWV568; "Dorian": (c) Chorale Prolude, "O Mensch bewein' dein' Sunde gross", BWV622: (d) Fantasia and Fugue in G minor, BWV542; "The Great": (e) Chorale Prelude, "Wenn wir in hochsten Noten sein", BWV668 Schweitzer (organ). Philips Mono GBL5509 (12 in., 16. 11d. plus 5e. 7d. P.T.). Items (a) and (c) from GBR6630 (3)59), (b) from ABL3092 (3)56), (d) from ABL3196 (11/57). Item (e) appears in this country for the first time.

Schweitzer's performances scarcely need further comment. Some of the ones on this disc get reviewed almost annually, so ingenious are Philips in thinking up new

ways of rearranging their stock. All of course are slow, some very slow, and all are intensely felt. I personally react against the funereal trills in the choral prelude O Mensch. The famous D minor toccata is one of Schweitzer's noblest efforts, and some will find the disc worth their attention for this alone, though the other Toccata and Fugue in the same key, the Dorian, is quite well played and in its own rather intellectual way quite as great as music. But surely Toccatas were showpieces, a chance for the organist to have a fling. Schweitzer's tempi cannot really be right.

R.F.

KULENKAMPFF/KEMPFF. Violin Sonata No. 9, "Kreuster" (Beethoven). D.G.G. Mono LPE17153 (10 in. 22s. 3d. plus 7s. 3d. P.T.). From Decca CA8207-10 (9/85).

Georg Kulenkampff (1898 - 1948) recorded this in 1935, about the same time he made one of the greatest "78" recordings of the Beethoven Violin Concerto, and this too might be worth reviving. Indeed it might be even more worth reviving, for Kulenkampff's wonderful purity of tone suited the music to perfection. In the Kreutzer he shows more passionate intensity than I had expected. There is superb playing here, and the quality is quite astonishingly good consider-ing the date of the original. Kempff is also in very good form, and the balance is splendid. The disc turns over in the middle of the variations, but even as I write this I remember that the original must have turned over in every movement. There is a wonderful spontaneity and flow about the playing on this record.

MSTISLAV ROSTROPOVICH. Preludes, Book I (Debussy): No. 12, Minstrels. Suite Bergamasque (Debussy): No. 3, Clair de lune. Elfín Danae (Popper). Etude, Op. 8, No. 11 (Scriabin, arr. Piatigorsky). Rostropovich (cello), Dedyukhin (piano). H.M.V. Mono 7ER5147 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1690 (9/59).

To arrange Debussy's Minstrels and Clair de lune as 'cello solos is about as absurd as teaching elephants to drive motor-cars. No music could be less suited to the 'cello. Yet the idea is 50 absurd that it has a certain fascination, and Rostropovich (tongue in cheek?) is at his most entertaining, while his ingenious accompanist manages to anticipate every whim. And very rubato whims they are. The Popper piece on the other side, though originally written for the 'cello, is much less attractive. But the performance is prodigious. R.F.

DINU LIPATTI. Jesu, joy of Man's desiring (Bach).
Siciliana from Senata No. 2 for Flute and Cembalo (Bach). Lipatti (piano). Columbia Mono SCD2110 (7 in., 5s. 3d. plus 1s. 3jd. P.T.). From LB109 (6/51) and also available on SEL1631 (9/59).

SELLICK/SMITH. Sheep may safely graze (Bach).

Waltz from Suite No. 1 (Arensky). Phyllis Sellick
and Cyril Smith (piano duet). Columbia Mono
SCD2105 (7 in., 5s. 3d. plus 1s. 8\darkline{d}. P.T.). From
DX1806 (12/51).

BENNO MOISEIWITSCH. Nocturne, Op. 72, No. 1: Fantaisic-Impromptu. Op. 66 (Chopin). Moiseiwitsch (piano). H.M.V. Mono 7P228 (7 in., 5s. 3d. plus 1s. 8åd. P.T.). From C4184 (9/52).

ALEXANDER UNINSKY. Waltres (Chopin): No. 4 in F major, Op. 34, No. 3, "Valse brillante": No. 8 in A flat major, Op. 64, No. 3. Uninsky (piano). Philips Mono SBF180 (7 in., 5s. 3d. plus 1s. 8½d. P.T.). From ABE10116 (12/59).

Whether or not you will want **Lipatti's** performance of "Jesu Joy" depends on the relative importance you attach to the two qualities of performance and recording. Frankly the piano quality is poor and there

is a good deal of background noise. But the actual playing is as sublime as the music; unforgettable. Though the Cyril Smith-Phyllis Sellick record dates from the same year as the Lipatti (1951) the quality is very much better; in fact it will stand comparison with recordings of today. Their playing of Bach's Sheep may safely graze has something of Lipatti's calm assurance and I can give it no higher praise. The Arensky waltz on the back is an engaging piece of nonsense deliciously played.

Of the two Chopin discs I enjoyed the Moiseiwitsch the better. This is how I like my Chopin with just this degree of expressiveness. A pity there was not room for the repeat of the second half of the middle section in the Fantaisie-Impromptu. Nevertheless this is lovely playing and, for its date, very well recorded. Uninsky has a more fitful grasp of the sentiment and in the F major valse he is apt to bump the first note of phrases that begin off the beat and don't need bumping. This side is strangely meagre as to length; only two minutes six seconds. Would there not have been room for another piece? But I must add that the quality, though a little hard, has none of the background crackle of other discs I have heard lately in Philips "Musical Germs" series; surfaces here are reasonably

CHORAL AND SONG

SIR ADRIAN BOULT. Messiah (Handel): Behold a Virgin shall conceive... O Thou that tellest good tidlings to Zion; Then shall the eyes of the blind be opened ... He shall feed His flock ... Come unto Him. Procter (cont.), Vyvyam (sop.), London Philharmonic Choir, L.P.O. Decoa Mono CEP024 (7 in., 11s. plus 3s. 7d. P.T.). From LXT2921-4 (5/54).

LXT2921-4 (5/54).

LEONARD BERNSTEIN. Christmas Music from The Massiah (Handel): Comfort ye my people . . . Every valley shall be exalted; And the Glory of the Lord; Thus saith the Lord . . But who may abide; And He shall purify; Behold, a virgin shall conceive . . . O thou that tellest good tidings to Zion; For unto us a Child is born; Pastoral Symphony; There were shepherds . . . And, lo the angel of the Lord came upon them . . And the angel said unto them . . And suddenly there was with the angel; Glory to God; Rejoice greatly, O daughter of Zion; Then shall the eyes of the blind be opened . . . He shall feed His flock; Come unto Him; Lift up your heads; Hallelujahl (ABL3274). Easter Music from The Messiah (Handel): Behold the Lamb of God; He was despised; And with His stripes we are healed; All we like sheep are gone astray; All they that see Him; He trusted in God; Thy rebuke hath broken His heart; Behold, and see if there be any sorrow . . He was cut off; I know that my Redeemer liveth; Since by Man came death; Behold, I tell you a mystery . . . The Trampet shall sound; Worthy is the Lamb; Blessing and honour, glory and power, be unto Him (ABL3275). Addison (sop.), Oberlin (counter-tenor), Lloyd (ten.), Warfield (bar.), Westminster Choir (dir. Williamson), New York P.O., Bernstein. Philips Mono ABL3274-5 (two 12 in., 60s. plus 19s. 6d. P.T.). From ABL3210-1 (6/58).

The more I hear of **Boult's** Messiah, the surer I feel that this is the finest of the numerous available sets. Norma Procter may not be the alto soloist of one's dreams, but with what a good sense of expressive style she sings the music. How excellent the choir is as it takes over in "O thou that tellest". Jennifer Vyvyan's verse of "He shall feed his flock" is beautifully distinguished. If only all conductors would realise that the people who reject modern rescorings of the Messiah prefer what Handel wrote not for "musicological" but for purely musical reasons: because it sounds better, more beautiful, more impressive, that way.

The Messiah is not a selection of scenes from the life of our Lord, but a carefully constructed work of art illustrating, in three well-balanced and complementary parts, "the fulfilment of Redemption through the Redeemer". Part 1 is the prophecy, Part 2 the accomplishment, of redemption, and Part 3 a hymn of thanksgiving. Leonard Bernstein in his edition destroys this scheme, and within it the interdependence of certain numbers which should follow in sequence, by reshuffling the work into a "Christmas Section" and an "Easter Section". In the new version of his recording listed above, each section is made available on a separate disc.

DIETRICH FISCHER-DIESKAU. Songs. Wander lied: Erstes Grun: Sehnsucht nach der Waldgegend. Auf das Trinkglas eines verstorbenen Freundes Stille Liebe (Schumann). Fischer-Dieskau (bar.), Weissenborn (piano). D.G.G. Mono EPL90320 (7 in., 12s. plus 3s. 11d. P.T.). From DGM18380 (1/68).

In this second selection from his Schumann recital the inclusion of Auf das Trinkglas eines verstorbenen Freundes is particularly welcome. Two friends agreed that if one died the other, as midnight before the anniversary of the other's death sounded, should take down his friend's glass and drink to his memory. Plunket Greene has vividly described the song in his book on Interpretation in Song and Fischer-Dieskau perfectly fulfils all that he asks for. Fischer-Dieskau's soft singing in this ghost song, filled with the presence of the dead man, is marvellously atmospheric.

ELISABETH HONGEN. Lamento d'Arianna (Monteverdi). Hongen (cont.), Leitner and Reinhardt (harpstcherd duet), Graeser (double bass). D.G.G. Archive Mono EPA37011 (7 in., 12s. plus 3s. 11d. P.T.). From APM14020 (11/54).
HANS HOTTER. Lodge. Eusgrejse: Nimmersatie

P. I.). From APA14020 (11/54). HANS HOTTER. Lidder. Fusarelse: Nimmersatte Liebe: Der Musikant: Verborgenheit: Anakreons Grab (Wolf). Columbia Mono SEL1646 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1626 (3/59).

The Monteverdi is described as a "free transcription". This has been made by Carl Orff, and is for harpsichord duet and double - bass. Elisabeth Höngen is dramatic, emphatic, too often unsteady.

A whole LP of the Wolf songs sung in low keys by a bass-baritone might pall; but the 45, with just five songs, is enjoyable. Verborgenheit and Anakreons Grab are done with great tenderness and intensity. Fussreise is unexpectedly lilting; but I do not think that Hotter's voice could ever sound convincing in the opening phrases of Nummersatte Liebe. A.P.

FRITZ LEHMANN. Christmas Oratorio (Bach): Es begab sich aber zu der zeit; Nur wird mein liebster Brautigam . . Bereite dich, Zion; Schiafe, mein liebster, geniesse der Ruh'. Wagner (cont.), Krebs (ten.), Berlin P.O. D.G.G. Archive Mono EPA37187 (7 in., 12s. plus 3s. 11d. P.T.). From APM14101-3 (1267). Sieglinde Wagner gives a satisfactory

account of this material, but could well have sung the lovely cradle-song ("Sleep my beloved") more tenderly. The balance between voice and orchestra is very good. A.R.

JOHN McCORMACK. The Old House: A Child's Prayer McCormack (ten.), Moore (piano). H.M.V. Mono 79238 (7 in., 5s. 3d. plus 1s. 18d. P.T.). From DA1715 (2/40).

JOAN HAMMOND. Panis Angelicus (Franck). Ave Maris (Bach-Gound). With Blech (violiu), Harrison (organ). Columbia Mono SCD2120 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From DX1023 (9/41).

McCormack's is certainly my kind of contractions of the Maris of the singing for the sake of it I listen willingly to

the sentimental ditty called A Child's Prayer. After all, the sentiments of the war-time song are in themselves admirable (dear little children, when they kneel down beside their small white beds, are enjoined to pray for our brave men); it is only the clichés, both verbal and musical, of their expression which are trashy. But McCormack pronounces the words so beautifully and phrases so exquisitely that the song becomes genuinely affecting. The Old House (author identified as O'Connor-words or music?) is a beautiful song, sentimental too, but with a haunting melody. The clichés here are in the piano accompaniment. I have heard an untutored Donegal youth sing this, most effectively, unaccompanied (on a privately made recording), and wish that McCormack could have done so too, or at any rate with simpler accompaniment, not sub-Brahmsian figuration (tactfully though Gerald Moore plays it). An essential record for those who love to listen to fine singing in English.

Joan Hammond's religious numbers are very well sung, and her voice has a shine and fulness in it as it rises to climaxes that I have missed in some of her more recent performances. Harry Blech provides the canon in the second verse of Panis Angelicus.

OPERA

OPERA

ERICH KLEIBER. Le Nozze di Figaro (Mozart):
Bravo, signor padronel . . . Se vuol ballare;
Porgi amor; Che soave reffiretto; Deh vleni, non
tardar. Siepi (bass), della Casa (sop.), Gueden
(sop.), V.P.O. Decca Mono CEP621: *Stereo
SEC56336 (7 in., 11s. plus 3a 7d P.T.). Mono from
LXT5038-91: Stereo Irom SXL2087-90 (3/59).

RUDOLF MORALT. Dose Giousnai (Mozart):
Madamina, il catologo; La ci daren la mano; Dehl
Vieni alla finestra; Non mi dir, bell'idol mio. Sciutti
(sop.), London (bar.), Zadek (sop.), Berry (bass),
V.S.O. Philips Mono ABE10121 (7 in., 11s. plus
3s. 7d. P.T.). From ABL3099-71 (9/55).

OTTO EDELMANN. Dis Zauberfiots (Mozart):
und Osiris; In diesen heil'gen Hallen. Edelmann
(bass), Vienna Chamber Choir, V.S.O./Loibner.
Philips Mono SBF185 (7 in., 5s. 3d. plus 1s. 84d.
HEINRICH HOLLREISER. Der Freischutz (Weber):

P.T.). From NBE11005 (9/55).

HEINRICH HOLLREISER. Der Freischutz (Weber):

Nein, langer trag ich nicht die Qualen . . . Durch
die Walder, durch die Auen; Einst traumte meiner
sel'gen Base . . . Trube Augen, liebchen. Kmentt
(ten.). Schwaiger (sop.). V.S.O. Philips Mono
ABE10120 (7 in., 11s. plus 3s. 7d. P.T.). From
SBR6216 (1/59). SBR6216 (1/59).

The Decca Figaro has already yielded one EP; here is another, in stereo this time as well as mono. The stereo improves the orchestral more than the vocal quality, though the Letter Duet is slightly more agreeable in this form. The mono version is very good, though, because the singing is so enjoyable. I was again set wondering why Siepi rolls his r's in his throat. After Kleiber's stylish direction, the excerpts from Moralt's Don Giovanni sound pedestrian, particularly Zadek's dull, though quite steady, account of "Non mi dir"; but London and Scuitti are nice in "La ci darem", and Berry's singing of the Catalogue aria is smooth and suitably greasy. The very cheap disc of Sarastro's arias is rather a bore. Edelmann rolls out some cavernous bottom notes, but his vocal quality is that of grated carrot, and he orates "In diesen heil'gen Hallen" as if to a large convention, not as an explanation to one young lady. The Freischütz doublet conducted by Hollreiser is worth having for Rosl Schwaiger's charming, seriousnaive account of Annchen's silly racconto

about the dog, a ghost and her late aunt. Kmentt, on the other side, applies a black treacle tenor and good enunciation to Max's famous aria, but the results are more unusual than enjoyable, and won't attract those who have Tauber's record either in 78 or reissued LP form. W.S.M.

MARIA CALLAS. (a) Risoletto (Verdi): Gualtic Malde! . . . Caro nome. (b) La Foran del Destino (Verdi): Son giuntal grazie O Dio! . . Madre madre, pietosa Vergine (with La Scala Chorus; Pace, pace mio Dio. (c) Un Ballo in Marchera (Verdi): Ecco l'orrido campo . . . Ma dall'aride; A tal colpa e nulla il pianto . . . Morro, ma prima in grazia (with Gobbi, bar). (d) Aida (Verdi): Ritorna vincitor! . . L'insana parola (with Barbleri, m. sop., and La Scala Chorus): Oh, patria mia. Callas (sop.) with Orchestra of La Scala, Mitan, cond. by (c) Votto, remainder Serafin. Columbia Mono 33CX1881 (12 in., 30s. plus 9s. 9d. P.T.). (a) from 33CX1284-6 (2/56). (b) from 33CX1288-60 (6/55), (c) from 33CX12472-4 (10/57); (d) from 33CX13820 (1/56).

MARGHERITA CAROSIO. (a) Risoletto (Verdi): Tutte le feste al tempio. (b) La Traviata (Verdi): E strano . . Ah fors' e lui; Follie! follie! . Sempre libera. (c) Aro Maris (Verdi). Carosio (sop.) with (a) Orchestra conducted by Erede and (b) & (c) Philh. Orch./Pistoular!. H.W. Mono 7ER5162 (7 in., 11s. plus 3s. 7d. P.T.). Item (a) from DB8867 (12/49), (b) from DB21306 (9/51). (c) appears for the first time.

MOLINARI-PRADELLI. Rigoletto (Verdi): La donna e mobile; Un di, se ben rammentomi . . Bella figlia dell'amore; Chi e mai . . Chi mi chiama!

(c) appears for the first time.

MOLINARI-PRADELLI. Rigotato (Verdi): La donna e mobile: Un di, se ben rammentoni . . . Bella figlia dell'amore; Chi e mai . . . Chi mi chiama? d'Angelo (sop), Capecchi (bar.), Tucker (ren.), Sardi (bass), Pirazziai (cont.), Teatro di San Cario di Napoli Chorus and Orch. Philips Mono. ABE10148 (7 in., 11s. plus 3s. 7d. P.T.). Tais record appears for the first time in this country.

HERBERT VON KARAJAN. Il Trovators (Verdi): Miserere; Tu vedral che amore; Udiste?; Qual vocel; Mira, di acerbe lagrime; Vivra! contende il giubilo. Callas (sop), di Stefano (ten.), Panerai (bar.), La Scala Opera House Orch. and Chorus. Columbia Mono SEL1648 (7 in., 11s. plus 3s. 7d. P.T.). From 33CSX1483-5 (11/57).

GRE BROUWENSTIJN. Il Trovatore (Verdi): (a) Timor di me? . . . D'amor sull'ali rosee; (b) Abi Che la morte ognora. Brouwenstijn (sop), with (b) Netherlands Opera Chorus, Hiversum Radio P.O./van Kempen. Philips Mono SBF183 (7 in., 5s. 3d. plus 1s. 8d. P.T.). (a) from ABL3130 (6/57), (b) appears for the first time in this country. TULLIO SERAFIN. La Travataia (verdi): Di Provenza il mar, Addio del passato; Ah! Violetta; Prendi quest' e l'immagine. Gobbl (bar.), Stella (sop.), di Stefano (ten.), Mandelli (m. sop.), Maionica (bass), La Scala Opera House Orch. Columbia Mono SEL1644 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1370-1 (0/66).

Callas's Verdi's anthology is full of wonderful things from complete sets. How much more an operatic aria means when it is placed in context! Examples heard here are "Caro nome", with the entrance of Marullo and Co., and Gilda's slow exit; "Morro, ma prima", with the beginning of the scene, Renato storming in and throwing his wife on the floor (Gobbi splendid in all this rage); and "Ritorna vincitor", starting at Amneris's exhortation taken up by the crowd, so that you understand why Aida opens her monologue with those words (all the same I foresee surprise when somebody expects the voice of Callas pronouncing them, and instead hears the stentorian tones of Fedora Barbieri!). Callas had some rawness in her voice when she made some of these sets (Rigoletto, for instance) that I think has now gone from the instrument; similarly her intonation is surely now more reliable than when she made "Madre, pietosa vergine" and "Ma dall' arido stelo". Her art as an interpreter is observed no less impressively in these Verdi extracts than in the recent Manon Lescaut.

The souvenir of Carosio, the adorable Traviata at Covent Garden 13 years ago, includes a new acquisition, very desirable; the beautiful unattached Ave Maria for soprano and strings, dating from 1880 (not unt. lack ax's nore ract

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the one from Otello). This is extremely moving, though Carosio's intonation is often faulty. But why is Violetta's grand scena split in two and put back to front? "E sirano" indeed. If you play "Tutte le feste" and then "Ah fors è lui", you expect to find "Sempre libera" at the beginning of the next side; but Ave Maria comes first, and you know how difficult it is to put a needle in the middle of a 45 side!

The new Rigoletto excerpts conducted by Molinari-Pradelli for Philips are attractive: a lively but not vulgar Duke, a Gilda with a very pretty voice, and a rich-hued, passionate Rigoletto. The quartet goes well, with a nice lilt in the direction, and the voices are pleasantly blended, though Miss d'Angelo sounds further away than her father who is at her side outside the inn. On the reverse side Rigoletto gets the sack, and finds his daughter in it; the ensuing duet is beautifully sung, and Capecchi's grief at the end is genuinely pathetic.

More of Columbia's Trovatore with Mme Callas delivering the sounds for which she is justly famed, Manrico evidently imprisoned in the next block, Panerai partnering her eloquently, and finally Karajan saving Verdi's accompaniments from the barrel organ with masterly control. Another "Miserere", though the label and sleeve are misleading about this, comes in Philips's non-EP 45 series. It reminds me how much Gré Brouwenstijn has developed in recent years; in these items her voice is exquisitely smooth and radiant, but not perfectly controlled or in tune. Beautiful on the whole, and Vroons is an elegant Manrico. It is Gobbi's Traviata, rather than Serafin's, from which the last of these EPs is taken. Stella doesn't much touch the heart in "Addio del passato" or in her death scene, and Di Stefano lets out some ugly yells; but Gobbi is most moving, not only in "Di Provenza" (why no flute introduction?), but in his contribution to the final ensemble. There are finer Traviatas, but not a finer Germont père. W.S.M.

JUSSI BJOERLING. La Boheme (Puccini): Che gelida manina. Aida (Verdi): Celeste Aida, forma divina, Orch./Grevillius. H.M.V. Mono 7P239 (7 in., 5s. 3d. plus 1s. 8¹gd. P.T.). From DB3049 (6/37).

BENIAMINO GIGLI. Pawis Angelicus (Franck). L'Arlessana (Cilea): Lamento di Federico. Berlin State Opera Orch./Seldler-Winkler. Mono 7P242 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From DB2914 (1/37).

JOAN HAMMOND. Pique Dame (Tchaikovsky): 'Twill soon be Midnight now. Rusalka (Dvorak): O Silver Moon. Philh./Tausky. H.M.V. Mono 7P243 (7 in., soon be Midnight now. Rusalka (Dvorak): O Silv Moon. Philh./Tausky. H.M.V. Mono 7P243 (7 ir 5s. 3d. plus 1s. 8\darkformaller.). From DB21451 (4/52).

JOAN HAMMOND. Tosca (Puccini): Vissi d'arte. Giasma Schicchi (Puccini): O mio babbino caro, Halle/Heward. Columbia Mono SCD2103 (7 in., 5s. 3d. plus Is. 8¹/₂d. P.T.). From DB2052 (12/41).

ELISABETH SCHWARZKOPF. Carmes (Bizet): Je dis que rien ne m'epouvante. Fidelio (Beethoven): Ach, war ich schon mit dit vereint. Philh./Galliera. Columbia Mono SCD2114 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From LX1410 (8/51).

The first selection of vocal items in this series were decidedly enjoyable, honestly these are rather mouldy. The best is the Gigli excerpt from L'Arlesiana, touching and well sung. Björling was in best voice when he made these two arias, but he sounds muffled and unmagical, and his breathing in "Celeste Aida" leaves much to be desired. The character and ring of Joan Hammond's voice was striking in 941 as in 1952, but these two discs show

me how much more artistic her singing now The Tchaikovsky-Dvořák is exaggerated in style, the Puccini double uninteresting. Schwarzkopf's French is unidiomatic, and she had not then the gift of making the text an expressive part of the music. Anyone who values accomplished singing will be unhappy with all these save the Gigli disc. W.S.M.

GRE BROUWENSTIJN. Un Ballo in Maschera (Verdi): Ecco l'orrido campo... Ma dall'arido stelo divulsa; Teco io sto (with Vroons, ten.). Brouwenstijn (sop.), V.S.O./Lolbner. Philips Mono ABE10127. From NBR6023 (9)55).

SENA JURINAC. (a) Don Giovanni (Mozart): In quali eccessi, o numi... Mi tradi quel'alma ingrata. (b) Le Nozze di Figaro (Mozart): E Susanna non vien!.. Dove sono. Jurinac (sop.), V.S.O. cond., by (a) Morait and (b) Boehm. Philips Mono ABE10129. (a) from ABE10309-71 (9)55), (b) LOTTE LENYA. The Three-penny Opera (Weill): Moritat; Barbara-Song. Rise and Fall of the City Mahagonny (Weill): Alabama-Song. Happy-Erad (Weill): Bilbao-Song. Lenya (sop.), Orch./Bean. Philips Mono ABE10118. This record appears for the first time in this country.

GEORGE LONDON. Le Nozze di Figaro (Mozart): Se vuol ballare; La vendetta, oh, la vendetta; Non piu andrai; Tutto e disposto... Aprite un po quegli occhi. London (bass-bar), Columbia S.O./Bruno Walter. Philips Mono ABE10099. This record appears for the first time in this country.

LILY PONS. (a) Lahme (Delibes): Ou va la jeune Hindoue? (b) Il Barbiere di Siviglia (Rossini): Una voce poco fa. Pons (sop.), with (a) Orch. cond. by Cimara, and (b) Orch. cond. by Kostelanets. Philips Mono ABE10138. (a) from Columbia LX1233 (11/49). Columbia LX940 (6/46), (b) from Columbia LX1233

Columbia LX1940 (6/46), (b) from Columbia LX1233 (11/46).

ELEANOR STEBER. Songs (Berliox): La Captive, Op. 12; La jeune Patre breton, Op. 13, No. 4; Zaide, Op. 19, No. 1. Steber (sop.), Symphony Orch./Morel. Philips Mono ABE10069. From NBL5029 (7/56).

ANTONIETTA STELLA. (a) La Boheme (Puccini): Si, mi chiamano Mimi; Donde lieta uscl. (b) Tosca (Puccini): Vissi d'arte. (c) Linda di Camouniri (Donizetti): O luce di quest'anima. Stella (sop.), Orch. of the Teatro di San Cario di Napoli cond. by (a) Molinari-Pradelli and (b) and (c) Serafin. Philips Mono ABE10130. (a) from ABL3251 (11/59), (b) from ABL3257 (11/59), (b) appears for the first time in this country GIUSEPPE TADDEL. I Vespi Siciliani (Verdi): In braccio alle dovizie. Don Carlos (Verdi): O Carlo, ascolta. Un Ballo in Maschera (Verdi): Alzati, la tuo figlio . . . Eri tu che macchiavi quell'anima. Taddet (bar), Orch. of the Teatro di San Carlo di Napoli/Rapalo. Philips Mono ABE10128. This record appears for the first time in this country.

ABELUIZS. I has record appears for the first time in this country. La Perichole (Offenbach): O INIE TOUREL. La Perichole (Offenbach): O mon cher amant je te jure; Ah! quel diner; Mon Dieu, que les hommes sont betes; Je t'adore. The Tales of Hoffmann (Offenbach): Belle nuit, o nuit d'amour. Tourel (sop.), Orch./Abravanel. Philips Mono ABE10082. From Columbia LB79-80

Philips Mono ABE10082. From Columbia LB79-80 (5/49)

RICHARD TUCKER. L'Africana (Meyerbeer): O Paradiso. Ls Gioconda (Ponchielli): Cielo e mar. Carmen (Bizet): La fleur que tu m'avais jeteet Un Ballo in Maschera (Verdi): Di tu se fedele., Tucker (ten.), New York Metropolitan Opera House Orch./Cooper, except items marked † cond. by Cleva. Philips Mono ABE10131. This record appears for the first time in this country.

RAMON VINAY. Otallo (Verdi): Gia nella notte densa (with Steber, sop.); Diol mi potevi scaglia tutti i mali della miseria; Nium mi tema se anco armato mi vede. Vinay (ten.), New York Metropolitan Opera House Orch./Cleva. Philips Mono ABE10132. From ABL3006 (11/54).

LJUBA WELITSCH. Den Giosanni (Mozart): Don Ottavio, son mortal... or sai chi l'onore (with de Paolis, ten.); Crudeler Ah, no, mio bene! ... Non mi dir, bell'idol mio. Welitsch (sop.), New York Metropolitan Opera House Orch./Reiner. Philips Mono ABE10074. From SBR0255 (3/59.) The above records are available separately price

The above records are available separately price 11s. plus 3s. 7d. P.T. each.

This is a new EP series from Philips called "The Art of . . .". Some of the items are extracted from complete or abridged opera sets, some from LP recitals; some are transfers of records that originally we knew as Columbia 78s. And quite a lot of the material (as the listing above shows) is released here for the first time. The records have a well-designed frame, uniform for the series, on the sleeve, enclosing a photograph

on which a tinter has allowed his imagination to play. There are intelligent sleevenotes, setting the excerpts in context and giving a brief account of the singer's career. It is an attractive series, with some winners in it. Let me go through the discs in voiceorder.

Two of the soprano records are evident winners. The Berlioz songs sung by Eleanor Steber were originally a filler to her Naits d'Eté recording. All three are beautiful. The romance "The Young Breton Shepherd" was originally composed with piano accompaniment and horn obbligato, and in the last verse the horn-player was instructed to move into the next room. The boléro "Zaïde" has an optional castanet part (of which Miss Steber does not avail herself). The reverie "La Captive" is haunting. These three strange, original and lovely songs are expressively sung and well accompanied. And it is startling to note that Philips have managed to achieve an EP side lasting over nine minutes! The words of "Le Jeune Patre", by the way, are by Brizeux, and of "Zaïde" by Roger de Beauvoir (not Gautier, as the LP catalogue

The other winner, Ljuba Welitsch's record of Donna Anna's two arias, needs no introduction now, simply a welcome. Sena Jurinac sings the Countess's aria, "Dove sono", very slowly and with great feelingalmost so much as to make the line difficult to grasp (but not quite, I feel). This is a valuable souvenir of the moving performance she gave in the Glyndebourne Figaro. In the recitative she sings many of the possible appoggiaturas, but leaves an ugly hole in the aria, before the reprise. "Mi tradi" is unaccountably less susscessful; Jurinac often sang it better than this on the stage. Here there are appoggiaturas missing; though just possibly the "hole" before the reprise of the main melody was intended by Mozart: the unhappy woman's voice breaks off on a series of disjointed notes, then she rallies again and resumes her reproach.

In Gré Brouwenstijn's account of the Ballo Act 2 aria and duet the great singer she has since become is already apparent; the performances are beautifully conceived. Frans Vroons was a fine artist; but though he supports the soprano well, and sings with ardour, the phrasing is not always expansive enough or in a true Verdi style. Still, a recommended record. The sleeve-writer, by the way, is wrong in thinking that Brouwenstijn has not sung Amelia at Covent Garden. She did so in the 1953-54 season, to the Renato of Tito Gobbi.

It is possible to discern in the Lily Pons disc the charm which endeared her to American audiences; and though the coloratura is not always true, and the rhythmic sense sometimes faulty, neither the Barbiere aria nor the Bell Song is quite to be dismissed. For really feeble coloratura we must turn to Antonietta Stella's "O luce di quest' anima" (what can have possessed Philips to cast Stella as the heroine of the complete Linda?). Her Puccini items are rather better, though there is a tendency to break each piece into separate phrases, and miss any line running

Only one mezzo disc, but that an attractive one: Jennie Tourel in Offenbach. I den't care for the Tales of Hoffmann Barcarolle she sings as a duet with herself (this particular trick-effect never seems happy: Elisabeth Schumann's version of the Evening Prayer from Hansel and Gretel is not really a success either); but the three Périchole excerpts are delightful. Some of the best of all recorded "laughs-to-fit-music" occur in her Miss Tourel's racy "Ah! quel dîner". Here too, among the lower voices, I must mention Lotte Lenya's record, since she sings the Alabama Song from Mahagonny an octave lower than she did when years ago she recorded it after the first production. Now that "Mack the Knife" is a top pop, it is salutary to hear it done authoritatively by its composer's wife. Not that I don't really prefer my old Klemperer version (conducting, not singing!). Perhaps D.G.G. should revive that on 45? This Lenya-Weill disc is presumably part of the two-disc LP album Columbia have issued in America: people who don't want all that much Weill at once will welcome the 45.

Two tenors. Richard Tucker is one of the very best before the public today. An excellent artist with a fine voice. Style not immensely individual, but neither at all dull nor, on the other hand, vulgar. Well worth having, unless you're already overstocked on these numbers, with Gigli's "Cielo e mar", Martinelli's Flower Song, and so on. The Vinay Otello excerpts were recorded something over five years ago; and anyone who does not own the Philips LP from which they come, or the Toscanini complete Otello with the Chilean tenor, will find that the new little disc really does capture "The Art of Ramon Vinay" at its capture "The Art of Kallon Confinest. The nobility and poetry of his great interpretation shine from the record. particular timbre of his very individual voice, so peculiarly affecting when he is at his best (though sometimes apt to be distressing when he is not), is immensely evocative of his stage performance. Steber, another instantly recognisable singer, also sings very beautifully in the Love Duet.

Giuseppe Taddei's disc has an interesting performance of "Eri tu", complete with its long recitative. For he sings the opening of the aria more in sorrow and bitterness than in anger. The climax of fury comes before, in the recitative, at "Il sangue tuo". At the end of the recitative, Renato repeats "Vendicator", first fremente, or in rage, but then cupo, which means something like darkly and thoughtfully. Taddei makes us believe that his thoughts are turning from sheer jealous anger to the bitterness and disillusionment of realising that his closest friend should have betrayed him. This may not be the right reading of the music, though it does make very good sense. And it shows that Taddei is a baritone who thinks. The Vespri aria is not one of Verdi's most interesting. Rodrigo's Farewell is well done, but net magnificently. Taddei has a fine and expressive voice, not perfectly steady on high loud sustained G's. The George London sleeve shows him as the Count in Figaro; but inside he sings the music of Figaro himself and of Dr. Bartolo; and though he does so in his excellent voice,

with some little "touches" that should give life to the music, I do not feel that he has caught the essential character of either role.

None of the recordings is bad, and the age of the originals seems curiously unrelated to the quality. The 1946 Lily Pons, for example, is rather more immediate than the (comparatively) modern Brouwenstijn. I had some touches of pre-echo trouble, but this may have been due to using a very fine needle. "The Art of . . ." may be just a convenient title for the series; but in the cases Vinay Tucker of Brouwenstijn, and especially, I feel that the little disc really does epitomise what is best about them. Now I hope that Philips and American Columbia will venture further back: and allow us to enjoy the Art of Mary Garden, of Olive Fremstad, of Celestina Boninsegna, and the other great ones who once made those Grand Opera Records.

RUDOLF MORALT. Der Vogelhändler (Zeller): Gruss enk Gott; Schnell, kommt nur alle; Ich bin die Christl von der Post; Schenk man sich rosen in Tirol . . Adam! Adam! Welches gluck. Patrak (ten.), Zadek (sop.), Majkut (ten.), Preger (bar.), Lipp (sop.), Vieuna State Opera Chorus, V.S.O. Philips Mono ABE10149 (7 in., 11s. plus 3s. 7d. P.T.), From SBL5215 (3/58).

LEOPOLD SIMONEAU. L'Elisir d'Amore (Donizetti): Una furtiva lagrima. Martha (Flotow): Ach so fromm. La Traviata (Verdi): Dei miei bollenti spiriti. Berlin Radio S.O./Paul Strauss. D.G.G. Mono EPLS0452 (7 in., 12s. plus 3s. 11d. P.T.). From DGM19101 (4/58).

RUDOLF MORALT. Der Zigeunerbarow (Johann Strauss): Als flotter Geist; Verloren hast du einen Schats; Ja das Schreiben und das Lesen; So eiend und so treu; Darum nur klopfe; Wer uns getraut? Christ (ten.), von Milinkovic (m.-sop.), Edeimann (bass), Barabas (sop.), Vienna Chamber Choir, V.S.O. Philips Mono ABE0122 (7 in., 11s. plus 3s. 7d. P.T.). From SBR6217 (7/57).

os. (d. F. I.). From SDROER (1917).

RETA STREICH. Die Fiedermaus (Johann Strause):

Mein Herr Marquis; Spiel ich die unschuld von Lande. Tales from the Vienna Woods (Johann Strause). Boccaccio (Suppe): Hab'ich nur liebe. Streich (sop.), Berlin Radio S.O. and Chamber Choir/Gaebel. D.G.G. Mono EPL30499 (7 in., 12s. plus 3s. 11d. P.T.). From DGM19161 (9/59).

pins 38. II.d. F.I.), From Desalysic (1913);

RITA STREICH. (a) Cost fan tutte (Mozart): Una donna. (b) Der Freischütz (Weber): Kommt ein schlanker Bursch gegangen. (c) Rusalka (Dvorak): Lied an den Mond. Streich (sop.), with Berlin Radio S.O. conducted by (a) Sandberg, (b) Rott er, (c) Gaebel. D.G. Mono EPI.30484 (7 in., 12s. plus 3s. 11d. P.T.). (a) appears in this country for the first time, (b) from DGM19013 (7/56), (c) from LPEM19161 (9/59).

(Nozy, Ry Lond Le Battion (1993).

FLORENCE FOSTER JENKINS. Die Zauberflöte (Mozart): Queen of the Night's Aria. Biassy (based on Prelude No. 166—Bach). Die Fledermaus (J. Strause): Adele's laughing song. Like a bird. McMoon (piano). R.C.A. Mono RCX157 (7 in., 11s. plus 3s. 7d. P.T.). From H.M.V. 7EB6022 (12/56).

I'm as fond of Moralt's Vogelhändler record as P.H.-W. was when he reviewed it: Patzak in splendid form with his "Flix, flux, flax, floreo" and his "Roses in the Tyrol", Zadek rather squally perhaps but full of zest, Lipp very endearing as the post woman (Schwarzkopf, by the way, sang a different text in her operetta anthology). On this EP we miss the Nightingale Song, but you may have Patzak's earlier Decca version in a disc or Viennese Heurige songs, Simoneau's EP is a curious mixture, but everything on it is beautifully done. How good to hear a charming Lionel in "Ach so fromm", instead of a bawler; and to find an Alfredo who sounds like a man in love, not a human trumpet. I'm slightly at a loss why the obbligato to "Una furtiva" should be played on the cor anglais-I've always heard it on the bassoon.

It's almost worth getting Moralt's Zigeunerbaron excerpts for the photograph

on the sleeve which shows a young Zsupan undergoing part of his extensive education in pig-ology. When you get to the music, there's quantity at the expense of completeness,—only one verse of "Als flotter Geist" and the Pig song, only the end of "Hammer, hammer, hammer", so as to lead into the Treasure Trio. And in point of performance Kmentt isn't the equal of Patzak (Decca), nor does Barabas come up to Schwarzkopf (Columbia). Still, there are no serious let-downs, and lots of good tunes, The Decca 45 (CEP585) only includes the first, third, and sixth of the titles listed but of course they aren't so drastically abbreviated.

I reviewed the first of these Streich EPs in November, when it appeared in stereo. The mono sounds perfectly good, but I still feel that the singer is too hard. Miss Streich is a good deal happer with Rusalka, which she delivers impressively in Czech; she can sing Italian nicely too (not too arch a Despina for once), and is coolly endearing in the Freischütz number (Annchen's other solo appears in a Freischütz EP on p. 376).

Mme Jenkins's offerings hardly invite comment at this stage. The Fledermans couplets are the funniest of all, I think, particularly the awful collapse at the end of the first verse, like a clockwork toy running down. "Like a Bird" is a joint effort by singer (words) and pianist (music); it wows rather badly in my copy. Biassy is a dreadful hotch-potch; the G minor prelude from Book I of Bach's 48 (Prelude No. 16, not 166 as everybody happily writes down) with a superimposed Russian-type tune and words by Pushkin. I don't think this terribly funny myself; but the disc as a whole is a necessity for parties, and its reissue is most welcome.

HISTORICAL

HISTORICAL

LARGARETHE SIEMS. Les Huguenots (Meyer beer): O glécklich Land. . . . Das einzige Wortlein (Parlo. 574-5, 1909?). The Merry Wives of Windsoro (Nicolai): Nun eil't herbei... Frobinn und Laune (Parlo. 576-7, 1909-?). Variationen (Proch). G & Ta\$518, 1904). Der Rossenkavalier (Richard Strauss): Kann mich auch ein Mädel erinnern (043170, 1911): Hab mir's gelobt (044186, 1911 With Eva von der Osten and Minnie Nast). Le Nosse di Figaro (Mozart): A säume länger nicht Pathe 55627, 1910?). Dinorah (Meyerbeer): Schattenwalzer (G & 1043029, 1004). The Daughter of the Regiment (Donizetti): Weiss nicht die Welt (Pathe 55628, 1910?). Mignes (Thomas): Titanla is herabrestiegen (G & T043024, 1904). Il Trovatore (Verdi): In deines Kerken tiefe Nacht (G & T043009, 1908). Alda (Verdi): O Vater, Geliebter (Pathe 55633, 1910?). Margarethe Siems (soprano). Roccoo Mone R20 (12 in., 28s. 6d. plus 9s. 6d. P.T.). Margarethe Siems is probably best nown in England for her singing as the MARGARETHE SIEMS.

known in England for her singing as the Marschallin in Der Rosenkavalier, but she had a tremendous reputation on the continent as a lyric soprano with a voice of great range, and exceptional facility in coloratura. She made records for G. & T., Parlophone, Pathé and H.M.V., and possibly the finest of these are the Parlophone ones of around 1909, four sides of which are included in this disc. Huguenots selection in particular is a miracle of virtuosity, and is justly famous among collectors. The Pathé recordings, three of which are included, are less satisfactory, technically, although the singing appears to be fine enough. The final note of the Aida selection is in very poor taste, and is

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surprising in so obviously intelligent a singer. The G. & T. records from 1904-6 are naturally primitive, but they are additional witness to the amazing technical skill of Siems, and they are so rare in their original form that few collectors will have heard them. The H.M.V. recordings of 1911 are excellent, and since Siems created the part of the Marschallin in the world première, they have the very greatest historical significance. The transfers are very well done.

FRANCESCO TAMAGNO. II Trovatore (Verdi):
Deserto sulla terra (from 7-52277, matrix 3028ft, 1903); D1 quella pira (from G & T52678, matrix 3018b, 1903). Otelio (Verdi): Esultate (G & T 652101, matrix 10ft, 1903); Ora e per sempre addio sante memorie (G & T52675, matrix 3004ft, 1903); Niun mi tema. . . (morte d'Otello) (G & T052068, matrix 2696; 1903). Collector Mono JEC501 (7 in., 9s. 94d. plus 3s. 24d. P.T.).

All the original records of Tamagno were

All the original records of Tamagno were recorded in 1903. At one time it was thought that the 12-inch titles might have been of slightly later date, but an inspection of the H.M.V. files of those days proved that this was not so. The titles given on this little disc are the most common ones in their original form, but the Otello selections are of the greatest interest, since Tamagno was the creator of the title role in this opera, and was coached by Verdi himself, which adds great authority to the Tamagno nterpretations. Unfortunately the 'Esultate' and "Ora e per sempre" have interpretations. been re-recorded below pitch, and the result is that they sound laboured and dull. The "Di quella pira", which is correctly given a semitone down, demonstrates that Tamagno was capable even in 1903 of delivering a ringing top B natural, and there is therefore no reason for supposing that he would transpose down the Otello selections, since they do not go above top B flat, apart from a grace note in the "Esultate". The 'Morte d'Otello" is correct, but the other two Otello selections are well over a semi-

The transcriptions are well done, apart from this question of pitch, but under the circumstances the disc can only be recommended to those collectors who have a turntable with considerable speed variation, like the Lenco, for otherwise they will be hearing the recordings at a great dis-

TWENTY GREAT RUSSIAN SINGERS. Feodor Chailapin. Saiko: Song of the Foreign Guest (c. 1914) Felia Livinne. Lokengris: Elsa's Dream (1905). Dimitri Smirnov. Sorotchinsky Fair: Pourquoimon tristecceur (1924). Lydia Lipkowska. Lipskowska Waltz (1910). George Baklanoff. Eugene Onegin: Alasi There is no doubt (c. 1920). Antonina Neshdanova. The Demon: Tamara's Cavatina (c. 1909). Leonid Sobinov. Raphael: My heart trembles with passion (1911). S. Preobrashenskala. The Tsar's Bride: Liubsha's Aria (after 1930). Leo M. Sibirjakov. The Demon: I am He (? 1910). Cdr Sibobaskaya. Sorotchinsky Fair: Parassia's Cavatina (c. 1928). Alexander M. Davidov. Pique Dame: Romance (1908). Maria Michailova and Tugarinnowa. Pique Dame: It is evening (1904). Vladimir Rostag. Prince Grenilin's Aria (c. 1910-15). I. Bolotin. Woods of Polyesye: Cavatina (? 1945). Eugenia Brouskaja. Mignow: Io son Titania (1910). Nicholai Figner. Les Huguenoti: Bianca al par (1901). Alexander Kipnis. Der Freischätz: Trinklied (c. 1922). Alexander Pirogov. Jolanthe: Cavatina (? 1940). H. A. Sadoven and N. I. Nagachevsky. Boris Godinov: Finale of Garden Scene Duet (c. 1920). T.A.P. Mono T320 12 in., 30s. plus 98. 98. P.T.). Some of the artists in this selection hardly

seem to justify their inclusion as great

singers, but the selections by Chaliapin, Smirnov, Neshdanova, Sobinov, and Slobodskaya are specially welcome. The tenor, Figner, must of course be represented, as his name is one of the most celebrated in the history of Russian operatic singing round about the turn of the century, but his records are almost all unsatisfactory, and the one chosen is a very third rate account of "Bianca al par", with indifferent phrasing, poor intonation, and over-white timbre.

Felia Litvinne was born in Russia, but her training was essentially of the French school, and her recording of Elsa's Dream in French is one of her least interesting examples, although well enough sung. The electric recordings by Kipnis, Bolotin and Pirogov are all interesting, but one would have welcomed examples by Dolukhanova, Vinogradov and Pantofel-Nechetskaya as possibly more representative of the very best in modern Russia. The Didur recording sounds like a transcription from one of his Pathé discs, and is inferior in tonal quality to his Fonotipia recordings, unless the transcription is at fault.

Generally speaking the transfers seem to have been well done, and the disc forms an easy addition to the meagre library of recordings by Russian singers of note.

The sleeve notes give brief biographical details of the artists, but the dates of recording are not shown, and those given above must be taken as approximate, especially where the artists have recorded the same title several times.

PYE STEREO

As far back as July, 1958, Pye, early in the field, issued a set of stereo discs which were in fact the first to be put on the British market. These discs gave us a great deal to think about, though, as is usually the case with anything done for the first time, they were not invariably of first-class quality. Three of them have now been reissued (though still under the original numbers) in re-cut versions which have managed to improve on the original quality of sound offered in respect of both depth and clarity.

In two cases, however, the improvement still leaves the stereo discs somewhat less recommendable than their monophonic equivalents. Pye CSCL70001 offers a coupling of the Beethoven First and Eighth Symphonies, CSCL70002 of the Dvořák Fourth (Eighth) Symphony in G major and Scherzo Capriccioso, all played by the Hallé Orchestra conducted by Barbirolli. The mono versions are not themselves marvellous, but they do have a slightly fuller sound to them than the new stereo versions (and a much fuller sound than the old stereo versions). In this they are not, of course, alone; the specifically directional advantages of stereo must often today be bought at the expense of some deterioration in quality of tone compared with the equivalent mono discs played on the same reproducing system. The point must be stressed: the spread of sound offered by the use of two separate speakers, or speaker systems, is of great advantage nearly always, even to music originally performed on a single instrument.

But this spread of sound may be obtained equally from mono and from stereo discs. In dissecting the sound more fully the best of the latter sometimes offer, of course, as well as merely spread, a splendid clarity to a complicated tutti—I do not wish to suggest that the advantages of good stereo are entirely directional. But these advantages may be too expensively bought, and where the equivalent mono discs are available and have a better instrinsic quality of tone I think they are preferable. This is the case with the two Hallé record-

ings under primary discussion.

In the case of the third Pye reissue, however, the new stereo version seems to me to be successful in every respect, by improving not merely on the old stereo version but also on the mono. CSCL70003 offers a splendidly bright and clear sound to Karl Haas and the London Baroque Ensemble in a particularly well-arranged programme of eighteenth-century music, in a way obviously aimed at satisfying listeners rather than librarians. splendid performances are offered of agreeably varied concertos: by Albinoni for oboi d'amore, bassoon, and horns (no strings), by Pergolesi for flute, by Alessandro Scarlatti for flute and trumpet, by Vivaldi for clarinets and oboes; and there is a bonus of an A major symphony for strings by Tartini. Of the three reissued discs this is quite certainly the most valuable on musical grounds; and also the most successful on technical grounds. M.M.

BOOK REVIEW

Just Jazz 3—Sinclair Traill and Gerald Lascelles (Four Square Books—3s. 6d.).

The two previous Just Jazz volumes, with tiff board covers, were published by Peter Davis at thirty shillings. This paperbacked addition to the series is a bargain at three-and-six if only for the Discography compiled by Frank Dutton and Eric Townley. (The compilers' names appear once only, incidentally, and then in very small type). Occupying the major part of the book two hundred and thirty-two pages-this gives full recording information on all British jazz releases from January 1958 to February 1959 and is a most valuable reference work. Other sections of the appendix list some of the important jazz events which occurred during 1958 and also collates the poll results from six magazine referendums.

The remainder of the book contains chapters of varying quality by such writers as Humphrey Lyttelton, Benny Green, Ernest Borneman, etc., plus a transcribed interview with Billy Strayhorn. I enjoyed Max Harrison's analysis of Thelonious Monk, Charles Fox's circumspect survey of jazz in Britain during 1958 and Graham Boatfield's amusing, anarchistic blast Graham Boatfield's amusing, anarchistic blast at the critics. Hughes Panassie trots out his wearying "bop-is-not-jazz" argument and in discussing Bird's record of Parker's Mood, Hughes commands the reader "do not call it jazz and do not say that Charlie Parker . . . (was a) great blues player". There are eight pages of sepia photographs, a complete index but, rather surprisingly, no list of chapter titles at the front of the book. A few proof-reading errors are in evidence and there is a photo of a trumpeter on the back cover labelled "Jack Teagarden". But these are minor criticisms of a book which offers more than its fair share of a book which offers more than its fair share of value for money.

PASSING NOTES

By ARTHUR JACOBS

I call Gioconda De Vito England's unknown violinist. By origin, of course, she is Italian; but for some ten years she has been married to a musical executive in one of the leading British record companies, and they have a cottage home in the Hertfordshire countryside. In an age when the gossip column has increasingly weakened the barrier between public and private life, Gioconda De Vito has exceptionally remained isolated, known as a musical personality alone. "Il love solitude", she told me. The fact that even now she cannot comfortably converse in English (our interview was mainly in Italian) doubtless reflects her determination to stay within herself.

Her husband sat with noble composure as Miss De Vito told me that she "detests recording". As soon as there is a microphone present she feels that she is not performing with full spontaneity, and she even resents the restriction on bodily movement through the necessity to preserve a predetermined distance between the microphone and the performer. (Happily, many listeners would spring to defend her from her own charges!). Her frankness was repeated when I asked her why we did not hear her in modern music. Instead of making the usual excuses that she had not time, or that the public did not want it, she said she could feel no sympathy with it and left it to those who did.

She is shortly to leave on her first Australian tour. So far, like many performers, she has found that the most enthusiastic of concert audiences are those in Russia and in Israel. She was in Moscow in 1957 as one of the judges (along with David Oistrakh) in the international violin competition, and she sees a bright future for the Australian finalist Beryl Kimber—who has recently returned from advanced study with Oistrakh and from whom we should surely expect some records soon. Miss De Vito considers that the age of six is generally appropriate to begin studying the violin. "Musical ability is a precocious thing", she commented, "if it's not there early it's probably not there at all." She herself started the violin at the "late" age of eight, but was playing the mandolin long before.

Never, I think, have I been able at a party to pick out so many conductors from the record catalogue: Sir Malcolm Sargent, Sir Eugene Goossens, Rudolf Schwarz, Anatole Fistoulari, Hugo Rignold, Charles Mackerras, Alexander Gibson, and Herbert Menges. The party was held at the Festival Hall by the London Symphony Orchestra, as a welcome to the orchestra's new manager, Ernest Fleischmann. Mr. Fleischmann, a young South African, could have no more distinguished example to follow than his predecessor, John Cruft, who now becomes music director of the British Council. (I wish him well, particularly in extracting money from its source!). So the name of Cruft, present through three generations in the London Symphony Orchestra since its foundation in 1904, now disappears.

The next time I spoke to Mr. Fleischmann he was at a recording session with the orchestra and yet another conductor, **Peter Maag.** He told me that from next spring the orchestra is bringing eminent composers—to include **Aaron Copland** and the 77-year-old **Zoltán Kodály**—to direct programmes of their own music in London. The title of the series is to be "The Composer Conducts" (I trust that Pye Records claim no copyright in it!).

No writer on music has been more alertly conscious of the gramophone than Spike Hughes—and in Famous Puccini Operas (Hale, 35s.) he goes so far as to interrupt his synopses with precise indications as to where each side begins in various recordings. He is right up to date, even to the Birgit Nilsson (Columbia) Girl of the Golden West and the Tito Gobbi (H.M.V.) Gianni Schiechi, though he gives only Mono and not Stereo numbers. The book is written in Mr. Hughes' usual urbane style with the throw-away colloquialisms ("Puccini arrived on the scene when the modern orchestra was beginning to get a bit of a handful"). I found it particularly revealing in its appreciation of Puccini's orchestral mastery, just the thing one is more likely to note in the armchair than in the theatre.

After **Colin Davis** had won such acclaim in deputizing for Otto Klemperer at the Philharmonia Concert Society's concert performance of *Don Giovanni* last October, I fully

expected that his début on records would come from the E.M.I. group with which the Philharmonia is associated. Instead, World Record Club has got in first with two Mozart symphonies (Nos. 29 and 39) in which Mr. Davis manifests his gifts conducting the Sinfonia of London. This is an orchestra more likely to be encountered on record labels and film credit titles than the concert platform, Mr. Davis tells me Leonard Hirsch was leader and Leon Goossens the principal obee when he recorded.

I hear, however, that E.M.I. are to release a record by Mr. Davis soon. Meanwhile, he is busy rehearsing Stravinsky's Oedipus Rex for this month's production at Sadler's Wells Theatre. Exceptionally, he is a permanent conductor there without having progressed through the rank of coach or chorus master. He freely admits that lack of proficiency as a pianist (his instrument is the clarinet) has held up his ambitions to conduct opera. But no longer, it seems.

Mr. Davis is married to the soprano April Cantelo, hailed in our review of the new lolanthe last month as "a charming recruit" to Sir Malcolm Sargent's Gilbert and Sullivan team.



Gioconda de Vito and Raphael Kubelik at a recent H.M.V. recording session. [Photo: G. Macdomnic].

NIGHTS AT THE ROUND TABLE

RICHARD HAYWARD. The Orange Sash: The Sash my Father wore; The Protestant Boys; The Orange Agon trimmed with Blue; The Orange Maid of Sligo; The Maiden City; The Ould Orange Flute; The Skutling of the Gates; The Paupish Goat; Orange ABC; The Murder of McBriars; The Shepherd Boy; The Orangeman; The Ladies' Orange Lodges; Orange and Blue. Richard Hayward (baritone) with The Loyal Sons of William. Fontana Mono TFL5060 (12 in., 27s. plus 8s. 9§4 P.T.).

(12 in., 278. plus 88. 94d. P.1.).

I start 1960 with a new format which permits selected records to be picked out for individual and more extended notice, and there could be no happier choice for the first than this recital by Richard Hayward. It is more than thirty years since I got my first record by him, a Columbia. A couple of years or so later he transferred to Decca, starting with a special Irish supplement which was quite remarkable for its day, and has remained with Decca ever since until this, his first, record on the Fontana label

This means that Mr. Hayward is no longer a young man, but from hearing him one would not think so. A direct comparison is possible,

for I still have the thirty-year-old Columbia, and The Ould Orange Flute which occupies one side is also included in the new LP. The voice is perhaps a shade darker and a trifle less agile, but it is still as steady as a rock and the words are crystal clear as always. His artistry has ripened with the years. In December 1956 I nominated a Beltona EP of four of his songs in my Critics' Choice for the year. Two of them, The Sash My Father Wore and The Protestant Boys (misprinted "Protestant Boy" on both label and sleeve), are repeated here, and in better recordings. Indeed this is the best presentation that Richard Hayward has yet had. Of the other songs, as Mr. Hayward explains in his admirable sleeve note, The Maiden City and The Shutting of the Gates are now of more than local significance, The Shepherd Boy, like Orange and Blue, alludes to the ritual of the Loyal Orange Institution and The Paypish Goat is most unusual in its broad humour. But all are quite delightful when presented in authentic style, as here, not only

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Fantasia in C ('Wanderer') - Schubert 220X1509 (MONO)

ANNIE FISCHER

Fantasia in C minor; Carnaval - Schumann & GK1884 (MONO)

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Huddersfield Choral Society & Royal Liverpool Philharmonic Orchestra Soloists: flsie morison, marjorie thomas, richard lewis, james milligan conducted by SIR MALCOLM SARGENT 3 C_1638-70 (MONO) SAX2-08-10 (STEREO)

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Philharmonia Orchestra and Chorus. Soloist: Donald Bell (Orchestra only) Partita for Orchestra-Walton both conducted by THE COMPOSER SECRICIO (MONO)

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Cast includes: MARIA CALLAS, MIRTO PICCHI, RENATA SCOTTO with Orchestra and Chorus of La Scala, Milan conducted by Tollio SERAFDE 3 CX1618-20 (MONO) SAX2290-2 (STEREO) Libretto available &/-. (Recorded in co-operation with 'E. A. Teatro alla Scala', Milan)

"CAPRICCIO"-R. Strauss

Cast includes: ELISABETH SCHWARZEOPF, EBERHARD WAECHTER, NICOLAI GEDDA, DIETRICH FISCHER-DIESKAU, HANS HOTTER, CHRISTA LUDWIG with Philharmonia Orchestra conducted by Wolfgang Sawallisch 23CX1609-2 (MONO)

CALLAS MAD SCENES

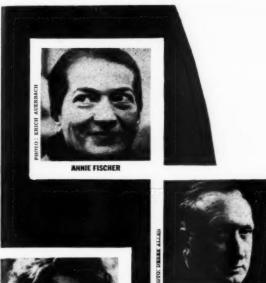
from 'ANNA BOLENA'-Donizetti; 'HAMLET'-Thomas; 'IL PIRATA' - Bellini 3 CX1645 (MONO)

ELISABETH SCHWARZKOPF in Operetta

Arias from 'Opernball,' 'Vogelhändler,' 'The Count of Luxembourg.' 'The Dubarry,' 'Casanova,' etc. 230_1576 (MONO) 8A 2283 (STEREO)

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sings Verdi at La Scala

with ORCHESTRA OF LA SCALA, MILAN conducted by TULLIO SERAFIN

'RIGOLETTO': Caro nome;

'LA FORZA DEL DESTINO': Madre, Madre pietosa Vergine Pace, pace, mio Dio,

'AIDA': Ritorna vincitor! (with FEDORA BARBIERI) Oh, patria mia

conducted by ANTONINO VOTTO

'UN BALLO EN MASCHERA': Ma dell' arido; Morrò, ma prima in grazia (with TITO GOBBI)

33CXI6BI (MONO)



conducting the Philharmonia Orchestra

> SYMPHONY NO. 5 IN E MINOR ('From the New World'); CARNAVAL OVERTURE - Dvořák 83CX1677 (MONO)

PHOTO: DOUGLAS GLASS

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oper popu bette of e been by the soloist but also by The Loyal Sons of William, a small vocal - cum - instrumental accompanying group. The arrangements are all by Mr. Hayward himself.

POPULAR FRENCH OVERTURES. Suppe. Light Casalry; Pique Dame. Auber. La Mustle de Portici; The Bronse Horse. Offenhach. Orpheus in the Underworld. Heroid, Zampa. Royal Philharmonic Orchestra/Douglas Gamley. H.M. V. Mono XLP 2008 (12 in., 16s. 11]d. plus 5s. 6]d. P.T.)

SUPPE OVERTURES. Poet and Peasant; Morning, Noon and Night in Vienna; Beautiful Galathea; Light Cavalry; Boccaccio. Sudwestfunk Orchestra; Tibor Scoke. Vox Mono VX25940 (12 in., 25s. 9d. plus 8s. 44d. P.T.).

Whether Suppé qualifies strictly for inclusion in a group of French overtures is purely academic. The important point is that here are six of the most popular of all overtures splendidly played and recorded in the new H.M.V. "Concert Classics" series for 22s. 6d. It is unnecessary to say anything about music that is so well known, and it is sufficient therefore to say that Mr. Gamley secures a well judged mixture of blandishing sentiment and brilliance and that the orchestra is in first class form. By comparison the somewhat similar disc from Vox (although there is only one actual duplication of titles) seems dear at 34s. 1½d. The playing here, too, is excellent, but the recording is a little less forward and has less sense of presence.

ittle less forward and has less sense of presence.

CLASSIC GOLD ALBUM. Wagner. Prelude to Act 3 of "Lobengrin". Concert Arts Orchestra/Leinsdorf. Debussy (a) Clair de lune; (b) Reverie; (c) The Maid with the Flaxen Hair. (a) Stokowski. Symphony Orchestra/Stokowski, (b) Leonard Pennario (piano), (c) Marcel Grandjany (harp), Rimsky-Korsakov. Flight of the Bumble Beo. Nathan Milstein (violin). Biset. Farandole from "L'Arlesienne Suite". Hollywood Bowl Symphony Orchestra/Statkin. Tchalkovsky. (a) Waitz from "Serenade for Strings"; (b) Dance of the Little Swans from "Swan Lake". (a) Pittsburgh Symphony Orchestra/Estine. Trad. All through the Night. Roger Wagner Chorale. Tarrega. Recuerdos de la Alhambra. Laurindo Almeida (guitar). Smetana. Dance of the Comedians from "The Bartered Bride". Capitol Symphony Orchestra/Dragon. Capitol Symphony Orchestra/Dragon. Capitol Mono P8496 (12 in., 30s. plus 9s. 9d. P.T.).

There is probably more to be said for a

There is probably more to be said for a carefully chosen mixed programme such as this than for many of the albums of pieces which are related only by their medium of expression. It is the sort of programme that might be given in a pier pavilion or Winter Garden, but the performances are far better than one would get in any English holiday resort. The orchestral items are all of a high standard, some very high indeed. Of the solo items it is particularly interesting to have in the one programme Debussy's Réverie beautifully played, as written, by Pennario and the same composer's La Fille aux cheveux de lin played equally beautifully in an astonishingly effective harp transcription by Grandjany. Milstein's Flight of the Bumble Bee is a tour de force, as is Tarrega's Recuerdos de la Alhambra, a tremolo study for the guitar, played by Almeida. Strongly recommended to all who want a ready made, pleasantly varied and excellently performed programme. All items have, of course, been issued previously with different companions during the last three or four years.

FERRUCCIO TAGLIAVINI. Vergib mein nicht (de Curtis). Wiegenlied (Schubert). Volare (Modugno). Liebeslied (Matthes). L'Elisir d'Anore (Donizetti: Una furtius lagrima; Tosca (Puccini): E lescren le stelle. Maria mari (de Capua). Vento di Primatera (Bixio). Ferruccio Tagliaviai (tenor), Vienna volksoper Orchestra/Nino Verchi. Qualiton Mono BMP359 (10 in., 17s. 3d. plus 5s. 74d. P.T.).
This is my first Qualiton record so I had

This is my first Qualiton record, so I had better start by saving that it is well processed. To admirers of Tagliavini the contents are a little disappointing, in that there are only two operatic arias. A side of opera and one of popular ditties would have been better, and better still would have been a complete record of each! The Schubert song could well have been omitted altogether I think. When the

recordings were made I do not know, but they are comparatively recent I imagine. The Donizetti is comparable with Tagliavini at his best, with its lovely mezza voor. The soft singing is also beautiful at the beginning of the Puccini. The Schubert is sung in German, but I do not care for it. It is, by the way, the first time Tagliavini has sung in German on records I think. In the rest there is some fine vocalism and some that is not quite so good, but Tagliavini even not at his best is much better than most of his current rivals at their best. All in all therefore a desirable disc, especially for the Donizetti. This and the Puccini coupled on a 45 single would be a winner indeed.

JOYCE HATTO. Rhapody in Blue (Gershwin). Joyce Hatto (piano). Hamburg Pro Musica/George Byrd. Saga Mono STP1014 (7 in., 7s. 2d. plus 2s. 3 jd. P.T.).

This, so far as I know, is Miss Hatto's first record, although at 27 she has already undertaken several continental tours, including three of Poland, where she played Chopin to the acclamation of the Poles. In collaboration with the coloured conductor George Byrd, famous for his interpretations of Gershwin's music, she gives a performance in which there is plenty of panache and in which the clarity of articulation throughout is noteworthy. Rhapsody in Blue is a piece that has long been fortunate in its recordings. There have been and are several excellent ones at various prices, but I see no earthly reason why anyone should give more than 9s 6d now that this new one is available. I find that the volume needs turning up a bit, but when this is done the recording is of good quality. The surface is quiet and the break between the two sides is engineered with a minimum of disturbance.

PAUL ROBESON. Porgy and Bess (Gershwin): Summertime: A woman is a sometime thing; It ain't necessarily so: It takes a long pull to get there. Paul Robeson (bass), with orch./Carroll Gibbons. H.M.V. Mono 7EGS10 (7 in., 8s. plus 2s. 74d. P.T.).

Recorded in January 1938 and issued two months later on two 10-inch 78s (B8698 and 8711), these were among the first songs from Porgy and Bess to be heard in England. Not all the songs are intended for a bass voice of course, they are not all even songs written for men, but Paul Robeson invests them with an authenticity that has only occasionally been equalled and never excelled. In 1938 Robeson was in his prime both vocally and as an artist and the voice has been dubbed remarkably successfully on to this new EP.

Capitol SP8479 is the stereo version of "Marche" played by the Hollywood Bowl Orchestra under Alfred Newman, the mono version of which I enjoyed so much in October last. It is, as I then said, a curious assemblage of orchestral and military band marches, some intended for marching and others for concert performance, but here all in orchestral arrangements. The playing is excellent throughout.

Coming now to mono LPs, I should like to have been able to recommend wholeheartedly "Great Waltzes of Johann Strauss II", for the playing of the London Variety Theatre Orchestra under Thomas Hughes is very nicely poised and alert, the recording is good and the price is only 25s. (Saga STM6025). But as there are twelve waltzes on the one disc, I can only recommend it to those to whom the principal and well-loved melodies are of sole importance and who are prepared to dispense with the charming overtures and postludes, the repeats and variants and all other factors that contribute to the perfect shapeliness of Strauss waltzes as the composer conceived them. For me half the number of waltzes played in complete form would have been a much better bargain.

My objection to Capitol P8494 on which Pennario with the Hollywood Bowl Orchestra under Miklos Rosza plays a number of works or movements chiefly in arrangements by Eugene Zador is somewhat similar. I prefer the Variation No. 18 of Rachmaninov's Rhapsody on a Theme of Paganini in its proper place rather than as a detached fragment, and I similarly prefer Sinding's Rustle of Spring, the first movement of Mozart's Sonata, K.545 and the Adagio from Beethoven's Sonata in C minor (Pathétique) as the piano solos intended by the respective composers to Mr. Zador's arrangements for piano and orchestra which merely rob them of their individuality. leaves only The Dream of Olwen, Spellbound Concerto and the Liszt Rhapsody No. 2, for the first two of which I have nothing but praise and the last of which is quite agreeable if no more. Both performances and recording are very good, but in my copy, which is only a test pressing, one or two piano notes early in the Rachmaninov are a bit harsh or rattly. This is most probably smoothed out in the finished pressings, but it may be well to hear before ordering This record is also advised in stereo on SP8494.

Having started with mono, let us continue with another, of Johann Strauss's Artist's Life, Roses from the South, Voices of Spring and Vienna Bon-bons waltzes with the sparkling Champagne Polka, complete with the popping of corks, as makeweight on Mercury MMA11062. Antal Dorati and the Minneapolis Orchestra are superbly efficient, but for so experienced a ballet conductor Mr. Dorati is rather matter of fact and unsmiling. The recording is brilliant, but I find some of the tone a little hard and "papery".

The Treorchy Male Voice Choir is well known as a winner at the Royal National Eisteddfod of Wales on four occasions. It is a fine choir possessing beautifully poised delicacy as well as great weight of tone. The principal item is Nidaros, a testing if not very exciting composition by Daniel Protheroe, who hails from near Swansea. Vaughan Williams's lovely Linden Lea, fitted with Welsh words, is also included. The rest of the programme is chiefly settings of great and for the most part familiar Welsh melodies which are sung with great feeling and fervour. An excellent disc (Qualiton QMP2004).

My last LP is a recital of sixteen sacred songs sung by Father Sydney MacEwan with organ accompaniments by Charles Smart, about half of which have appeared previously in some other form and the rest are new to the catalogue. Father MacEwan is so well known and so popular that it is unnecessary to do more than announce the issue of his new record and give its title, which is "A Garland to the Blessed Mary" (Philips ABL3284).

Having ended the LPs with devotional music, let us start on the EPs with a new series from Philips called "Sacred Music". There are six volumes, of which numbers 1, 2, 3 and 6 are by the Mormon Tabernacle Choir of Salt Lake City, the first two with the Philadelphia Orchestra conducted by Eugene Ormandy, and the second pair with organ accompaniment. Those with the orchestra can be recommended to such as enjoy over-blown or bloated performances, but not to those who have a keen regard for the composers' intentions. Sheep may safely graze, described on the label as by "Bach—Walton, choral arrangement by Katherine Davis", was written to be accom-panied by two recorders and continuo. I am no purist and would not insist on this, but I cannot stomach this version any more than I can that of Jesu, Joy of man's desiring on the reverse and which is merely described as by Bach, although it is not as he wrote it by any means. The rest of the items on this disc fare rather better

(ABE10206). My objection to ABE10205 is in the matter of the tempi in "The Heavens are telling" from Haydn's Creation, and the desperately heavy-handed treatment of Schubert's To Music. The Hallelujah Chorus on the same disc is better able to stand up for itself. The other two albums (ABE10207 and 10210) are far better, being hymns and such songs as The Holy City, etc. Technically the singing is very good throughout, and the recording is good too, if not superlatively so; the fault lies in how the choir is made to sing. Volumes 4 and 5 (ABE10208-9) contain familiar hymn tunes sung, and well sung too, by the Choir of the Church of the Ascension conducted by Vernon de Tar.

Another choral record that seems to me to be a waste of good talent is the Norman Luboff Choir's "Sleepy Time Songs" (Philips BBE 12316). Surely the essence of a lullaby is its simplicity and here we have arrangements of the most elaborate, including humming and crooning, and even vocal obbligati over flute solos. The titles are All through the night, Sleep, baby, sleep, the Brahms Lullaby and a French Cradle Song.

On the subject of arrangements, a reissue of four old 78 sides by the Glasgow Orpheus Choir under Sir Hugh Roberton contains three that are first class and one that, to my ears, is entirely unsuitable. The former are All in the April Evening, Far Away (The Londonderry Air) and Stracathro. The exception is the delightful Faery Song from Rutland Boughton's Immortal Hour. The quality of these eleven to fourteen year old recordings is astonishingly good (H.M.V. 7EG8517).

"Silver Chords", Vols. 1, 2 and 3 (Fontana TFE17210-2) are in the main a splitting up of

"Silver Chords", Vols. 1, 2 and 3 (Fontana TFE17210-2) are in the main a splitting up of the LP TFL5053, but two of the eleven items on the original LP (All things bright and beautiful and What a friend we have in Jesus) are not transferred. In their place are three titles not previously issued: Crimond in Vol. 1, On Wings of Song in Vol. 2 and If I can help somebody in Vol. 3.

To make a complete change I am glad to see that several companies are encouraging the revival of interest in the musicals of bygone days, in EP as well as more extended LP form. Many of these, which are perhaps not worth preserving complete, contain a few numbers that are far too good to be allowed to be forgotten. Two welcome contributions from Philips are "The Best of" The White Horse Inn and The New Moon on TFE17147 and 8 respectively. Bruce Trent and Doreen Hume are the soloists in both and are very well supported by the Michael Sammes Singers the Johnny Gregory Orchestra. and Similarly Similarly H.M.V. issues in both stereo (GES5770) and mono (7EG8509) form similar extracts from their very fine Sadler's Wells LP of The Merry Widow with June Bronhill and Thomas Round as soloists. I have only heard the mono version and it is every bit as good as

Other EPs taken from earlier LPs are: the overtures to Sullivan's Iolanthe and Ruddigor in lively performances directed by Charles Mackerras, about which I enthused in June 1957 (H.M.V. stereo PES5254); the splendid Les Patineurs and España Waltzes by Waldteufel conducted by Henry Krips (Col. stereo ESD7255), the original LP of which I still think to be one of the best stereo discs in its field yet issued and which I reviewed in October 1958 and a selection of marches by the Eastman Symphonic Wind Ensemble conducted by Frederick Fennell (Mercury mono XEP9011), which is of greater American than British interest. The LP from which this is taken was reviewed in June last.

Other mono EPs are: "Concert Hour Excerpts" by Semprini, acting not only as

soloist but also as conductor of the New Abbey Light Symphony Orchestra in snippets from the ballets, Les Sylphides and Carnaval (H.M.V. 7EG8511) and which might have sounded less brash if Mr. Semprini had confined his activities to playing the piano; Max Jaffa and his Orchestra, who are admirable in "Famous Classical Melodies" on Col. SEG7943 (and also available in stereo on ESG7778, although I have not heard it), and finally one of the most unusual records I have ever come across in that neither label nor sleeve give any indication of the artists. It is Happy Weekend, a very pleasant and entertaining little suite by Vivian Ellis played by an orchestra that is none the less competent for remaining anonymous (Decca DFE6606).

Among the new E.M.I. "Your Kind of Music" series of single 45s are a number of quite historic issues, so I give the dates of the original recordings. They include Isobel Bailtie's On Wings of Song and "Ave Maria" from Cav. (Col. SCD2113, 1931); Moura Lympany's sparkling Scherzo from Litolff's Concerto Symphonique No. 4 (H.M.V. 7P225, 1948); a medley of Sir Harry Lauder's songs sung by the great man himself on various dates (H.M.V. 7P235); the original White Horse Inn selection by the Light Opera Company, which dates from 1931, the year the show

opened in London (H.M.V. 7P246), and the Glasgow Orpheus Choir in Grimond and Sea Sorrow (H.M.V. 7P247). Others are Roger Quilter's charming Children's Overture played by George Weldon and the London Symphony Orchestra (Col. SCD2107, 1953); Karajan conducting the Vienna Philharmonic Orchestra in Tritsch-Tratsch and Perpetuum Mobile (Col. SCD2111, 1952), and the Polika and Fugue from Schwanda the Bagpiper by the Philharmonia Orchestra under Lawrance Collingwood (Col. SCD2109, 1953). The dubbings in all cases are completely successful and in some cases I fancy that most people called upon to guess the date of the recording might well be a number of years out.

New issues in the similar Philips "Musical Gems" series are a selection from the Faust ballet music of Gounod very well played by the Metropolitan Opera Orchestra of New York under Cleva (SBF197) and the Minuet and Carillon from Bizet's L'Arlisiense suite equally well played by the Lamoureux Orchestra under Martinon (SBF190).

Last of all is a 45 single of Harry Secombe singing Jerusalem and The Holy City with the Wally Stott Orchestra and Chorus and which I like better than any of Mr. Secombe's previous records of serious music (Philips PB974).

MISCELLANEOUS

POP SINGLES

To start the New Year I would like to welcome a Welsh lass whose recording activities have hitherto been confined to Embassy, the Woolworth label. Now she has made her first Oriole disc, and I am pleased to give it a warm recommendation. It is CB1517, and the artiste is Maureen Evans, who sings Don't Want The Moonlight and The Years Between very sweetly and with sincerity. Another British girl, who was coming up when Maureen Evans was a baby, is Anne Shelton, who still represents the best in British vocal talent. Her warm contralto is heard in The Village Of St. Bernadette (all about Lourdes, of course), and a wholesome number I prefer, You're Not Living In Vain, on Philips PB969.

THE MONTH'S CHOICE

Maureen Evans Oriole CB1517
Arthur Lyman Group Vogue V9153
Mighty Accordion Band
London Variety Theatre Orch.

Big Ben Banjo Band
Harry Secombe
Fred Astaire
Janette Scott and Jackie

Saga STP1021
Col. 33SX1188
Philips BBL7349
H.M.V. CLP1304
Rae

Fontana TFE17203

The tuneful Danes, Nina and Frederik, sing two seasonable songs on Col. DB4375 in Mary's Boy Child, at least as appealing as Belafonte's, and Oh! Sinner Man, which is quite amusing too. These come very near the folk-song category; one of our foremost "commercial-folk" artists is Lonnie Donegan, who sings a rather rasping and unconvincing San Miguel that comes nowhere near the charm of the Kingston Trio's record, and his own version of Talking Guitar Blues (Nixa N15237), which is really funny, though it rather leaves the listener in the air, as it were.

AND DANCE

I have heard more interesting folky records than Marais and Miranda's I-Ha-She and The Queen Bee, which need some listening if you are going to follow the idea (Fontana H225), but I have seldom heard anything quite as inane as the Nutty Squirrels (Pye N25044), copying the Chipmunks in their speeded-up falsetto noises in two sides of double-talk called Uh! Oh! I couldn't understand much of the Americanized Neapolitan, albeit in a pleasant voice (Natalino Otto's) on Oriole CB1515, either; he sings, with a chorus going "Oo-ba-doo-ba-doo" a song called Carina, which Ray Ellington sings with a leer on Oriole CB1512.

But I was pleasantly surprised to find Donald Peers' vocal powers unimpaired after some years' absence from a major label. Not many artists make one successful come-back; here is one I remember from my mis-spent youth just before the war, sounding nonchalant as ever in Roses From Venice and If There Are Stars In My Eyes, on Col. DB4369. But my happiest moment while reviewing the male singers' singles was with Pat Boone, whose tender self-reproach is so right in A Fool's Hall Of Fame and who is bouncy but still on a "Lover, come back" theme in Brightest Wishing Star (London HLD8974).

The instrumentals provide, on the whole, more interesting listening, I find, though not without their nonsense too. What is one to make of the pseudo-Mexican (is it?) jargon that continues throughout El Curaca by Frank Weir's Orchestra on Oriole CB1520? No matter; the other side is as sweet and attractive a piece of Latin-American music as I have ever heard. It's called Cha-Cha Italiano, and I played it twice.

It is the vocal effects, in the form of a doo-doo chorus, that rather spoil **Billy Vaughn's** Orchestra's record of *R's No Sin* (London HLD8996), which has the usual velvety saxes and strings; the reverse is *After Hours*, with a loping piano to suggest the mood of the title. These corny doo-doo-ers are heard amid the otherwise tasty arrangement of the music from

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the film "On The Beach", by Frank Chacksfield and his Orchestra on Decca F11188, and as a result I prefer the happy-go-lucky sound, with some nice bits for oboe, of Take A Giant Step, on the other side. Both these I found more pleasing than the rather heavy-handed (or footed) Knightsbridge Strings, who deal with Wheel Of Fortune and Cew-Cow Boogie admittedly more satisfactorily than any vocal version of either that has ever come my way (Top Rank JAR216); both these numbers go back to the war and immediate post-war years, of course. This leads me to reflect that it's ten years since we were first introduced to Harry Lime and what I came to regard as his pestilential theme. This reappears, dolled up with brasses, saxes and a shoo-be-doo-ah chorus under the bâton of Cyril Stapleton on Decca F11180, with the same merciless treatment meted out to the Eton Boating Song.

Most generally satisfying of the British orchestras this month is Alyn Ainsworth's, whose Hell's Bells is oddly Christmassy, and whose 18th Century Rock is rather grotesque, but

in a nice way (Parlo. R4594).

The three most interesting solo instrumentals are the starkly simple piano (one-finger style) of veteran composer Tolchard Evans, playing his old waltz If and a new number, Singing Piano, again with chorus, and also with marimba, creating a novel and most pleasant effect (Decca F11173); more marimbas and other mellow percussion in Arthur Lyman's Group in Dahil Sayo (Vogue V9153), which is much too beautiful ever to make the Top Twenty, and the whistling of Don Robertson in The Merry Men and A Fine Day, involving the melody of Kingdom Coming, an old spiritual (Cap. CL15088).

EPs and LPs

As usual, many of the latest EPs are taken from previously-issued LPs, among them four numbers from the fertile brain of Leroy Anderson, beautifully recorded and magnifi cently played by Frederick Fennell and his Concert Orchestra (Mercury XEP9013). One of them is the popular Syncopated Clock; this also is included, by the way, in a Capitol LP set (T1212) by the Mighty Accordion Band. They Said It Couldn't Be Done is the album title, though why they said that I don't know. Anyway, it has been done, and though I don't like accordions, solo or en masse, as a rule, this is done so beautifully that I couldn't help swallowing my previous feelings ravenously.

But getting back to the EPs and their origins: some of the songs from Our Love Story by Tony Osborne with his Piano and Orchestra are on H.M.V. 7EG8514, a neat package of romantic standards; the last Nat Cole album is now available in three EPs (Cap. EAP1-, 2- and 3-1190), under its title To Whom It May Concern, and I think we have had the potted piano concertos of Grieg, Tchaikovsky and Rachmaninov by Arthur Sandford with the Melachrino Orchestra before (H.M.V. 7EG8505), but no doubt these truncations will

pleases the masses.

A rather similar record, incidentally, is by Joyce Hatto at the piano (Saga XID5018) with the London Variety Theatre Orchestra under Thomas Hughes. She plays well-known film music such as the Warsaw Concerto with competence, and provides a useful and in-expensive album of this most popular type of light music. The same orchestra, without the soloist, is to be heard in an excellent selection of the score of the film "Around The World In Eighty Days", on Saga STP1021. The playing and the recording here are first-class.

This being the party season, we have plenty f new records that at any rate purport to be just the thing for a convivial gathering. Such a

disc is Col. SEG7950, featuring the American jangle-pianist Moe Wechsler, supported by the usual banjo and rhythm. Much better is the harmony singing of Hugo and Luigi and the Family Singers on Col. SEG7948 in some the Family Singers on Col. SECTION on some good old-time songs, and though perhaps the light humour of the Playmates (Col. SEG7949) is more to the junior taste, I found it rather laboured until about half-way through the first side. The 12-inch LP by the Big Ben Banjo Band and the Michael Sammes Singers provides nearly an hour of good quick-fire entertainment, offering all sorts of old minstrel songs as well as more modern successes (Col. 33SX1188). This is a great disc to work or play to.

The marchin' and whistlin' of Buddy Williams and the Golden Echo Music (Col. 33SX1182) in a set of generally little-known American college songs sounds rather forced by comparison with the banjo band, though more ebullient than the somewhat thin electric organ that gulps (with discreet rhythm accompaniment) through mainly Continental tunes, with a few American show numbers, on Saga STM6018. It is called Songs For Happy People, and it is played by Albimoor and his Orchestra. For sheer joie-de-viore that is peculiar to the Dixieland idiom, I think we can do much worse than listen, and dance withal, to Sid Phillips and his Band in numbers mainly from the twenties (H.M.V. DLP1206), as these make happy people of practically everyone except the long-haired jazz aficionados, as they call them-

But if you'd rather be reminded of hot summer days and tropical islands in the murk of a British winter, I wouldn't blame you; I would prescribe Vogue VA160146, which is an album of Hawaiian music by native artists, of limited appeal but of interest to connoisseurs of languorous-sounding fretted instruments, even electric ones. In the mood of tropicana, though, I'll settle for the exotic arrangements of Heat Wave and other numbers suggesting warm weather and the comforts that go with it, sensuously played by Geoff Love and his

Orchestra on Col. 33SX1186.

There are, of course, hosts of vocal records of the usual indifferent type, but there are the following that keep one's faith in singers alive. Singers such as Frank Sinatra, who is almost too convincing in No One Cares, a set of hopelessdawn songs on Cap. LCT6185, and Marty Robbins, whose big voice is breathed on the clean Western air in a collection of Gunfighter Ballads, on Fontana TFL5063. Quite the opposite type to Sinatra, of course. All the good ould good ones from the green isle of Erin—including some not so well-known this side of the lrish Sea-are offered tastefully by Brendan O'Dowda on Col. 33SX1185, and coloured American singer Johnny Nash sings songs for The Quiet Hour with honest sincerity and appeal on H.M.V. CLP1299. Not too much tract-like religion, just humble philosophy and artistry.

Dennis Lotis, on the other hand, is more

extrovertly spiritual in commercial numbers like Hallelujah on Col. SEG7955, with a big brash or chestra supporting him; an EP of greater general appeal, I think, is one giving us four reminders of the late Frank Crumit by George Melly on Decca DFE6557. He sings Abdul Abulbul Amir, Donald The Dub and others with witty accompaniments directed by Mick Mulligan. These will make their biggest impact on the older folk, who will like to compare them with the originals; they will also find pleasure in the mellow voice of **Marion Grimaldi** and the silvery tones of **Vanessa** Lee, heroine of several Ivor Novello shows, who recall the great composer on H.M.V. 7EG8513. Another fine voice, which has improved a lot lately, is Harry Secombe's, as Philips BBL7349 shows. We have good ballads, Italian opera and folk song, all standard favourites,

sung with mellow charm and good diction.

Nostalgia is catered for on other records, too, such as the technically brilliant Fred Waring Glee Club (Cap. T1208) and, at the other end of the pole, so to speak, a non-stop selection of standard "pops" directed by **Johnnie Stewart**, one of the B.B.C.'s Light Entertainment producers. This is on Col. 33SX1187. These, of course, are sung by more or less recent artists, not by the original singers. If you want the ring of authenticity in your nostalgia, you must try H.M.V. CLP1304, on which Fred Astaire the ageless relives most of his glorious days of 1931-1939, and adds some new numbers to a fine set, beautifully accompanied by a smart, small group of musicians.

For the very young, Mandy Miller, at the time when she was one of them, sings Nellie The Elephant and others she made hits of their kind on Parlo. GEP8776. There is quite a difference between her voice on this and on, say, Let The World Be Full Of Sunshine, made when she was much younger still. The teenagers will go for the ingratiating voice of Cliff Richard-mercifully without an audience of near-hysterical girlson Col. 33SX1192; the extraordinary vivacity of bull-fighter Tommy Steele in numbers from his new film "Tommy The Toreador" (Decca DFE6607); the surprisingly mild approach of Fabian, the American lad whose Hold That Tiger is quite kittenish (H.M.V. CLP1301); and the girl-next-door appeal of Connie Francis, singing all British numbers (M.G.M. C782), recorded while she was here a few

months ago. The other American girls include Rosemary Clooney, swinging with the Buddy Cole Trio, electric organ and rhythm, on Coral LVA9112: Jaye P. Morgan singing seductively a set called Slow And Easy (well, slow anyway) on M.G.M. C793; a new night club entertainer called Carole Simpson, who reminds me of Joyce Grenfell doing a mincing-spinster type,

with exaggerated vowels, on Cap. EAP-1-878, and film stars Kathryn Grayson, Ava Gardner, Judy Garland and June Allyson have a number each on M.G.M. EP703. The most appealing voice is June Allyson's, for it

has least mannerisms.

My choice for the happiest vocal record this month is Fontana TFE17203, which offers four slick light-humorous numbers by newlyweds Janette Scott and Jackie Rae, clean, sparkling and witty. I can see this being in next December's Critic's Choice!

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STEREO POPS

These records are reviewed in their stereo form. The equivalent mono numbers, where available, are included for reference.

The longer I keep my ear to the ground-an undignified position, even for a record reviewer—the more I become convinced that the vogue for the costumes, music and behaviour of hectic 1920s is being supplanted by nostalgia for the gloomy yet glamorous 1930s. My battered Yo-Yo should be back in commission any week now. Certainly the songs and bands of those years are being revived and re-created all over the place. Take "The Golden Age of Dance Bands", for instance, Pye GSGL10004 (mono GGL0004), on which "The Poll Winners of 1940-All Members Of The Original Bands" perform such items as Moonlight Serenade, Jersey Bounce, I'm Getting Sentimental Over You, Two O'Clock Jump, Sing, Sing, Sing and a few other numbers from the repertoire of the Glenn Miller, Tommy Dorsey, Harry James, Artie Shaw, Benny Goodman and Jimmy Dorsey orchestras. This is an enjoyable record, even if the performances reconstruct every nuance of

the original versions. Two singers (unnamed on both the sleeve and label) even re-create the duets which Bob Eberle and Helen O'Connell used to sing on Amapola and Green Eyes. Presumably the "Poll Winners" is a studio orchestra made up of sidemen from some of the old swing bands; I don't really know any more than you do.

More big band jazz can be found on "Swingin' Stereo", Capitol SLCT6183, a set of really impressive essays in stereo techniques by the orchestras of Billy May, Glen Gray, Ray Anthony, Paul Weston, Kenyon Hopkins, Les Brown, Harry James, Jackie Gleason, Stan Kenton and Alvino Rey—an edlectic grouping. Most striking from a stereo point of view is Billy May's Solving The Riddle, full of what the sleeve-note describes as "pingponging" between the various sections of the orchestra; excellent use is made of a wellstocked percussion department both here and in Kenyon Hopkins' Rain. Politer tracks include Ray Anthony's Darn That Dream, Paul Weston's Do You Ever Think Of Me and Les Brown's Some Enchanted Evening. Two other LPs cater for people who just want to dance, without worrying too much about sophisticated arrangements, stereo effects or getting dreamy-eyed over the 1930s. "Dance Date With Tommy Kinsman and his Orchestra", Fontana STFL503 (mono TFL5052), is exactly what you'd expect, split up into medleys of quick-steps, fox-trots, chacha-chas and whatever the plural of jive is. Equally functional, although this time per-formed by a piano backed by two guitars, bass and drums, is "37 Favourites For Dancing" by Frankie Carle and his Rhythm on R.C.A. SF-5044 (mono RD27122). Among the 37 tunes that help the LP to live up to its title are that help the Er to live up to its title are September In The Rain, Embraceable You, Dancing In The Dark, Lullaby Of Broadway and Someone To Watch Over Me. The remainder are of a Watch Over Me. corresponding vintage.

"More Stars In Stereo", Capitol SLCT6184, contains ten tracks, the majority of which seem to have been issued here already. The most intriguing performance is by Peggy Lee, who sings Fever accompanied only by bass, tympani and what sounds like massed finger-snappers. Judy Garland performs I'm Confessin' in sprightly fashion, Jonah Jones blows some tightly-muted trumpet choruses on Baubles, Bangles And Beads, and June Christy is pleasantly stylish in When Lights Are Low. To move from singers and musicians operating on adjacent tracks to singers working in concert is a small but significant step. The Ray Charles Singers, featured on "Sunrise Serenade", Singers, featured on "Sunrise Serenade", Brunswick STA3018 (mono LAT8310), are a well-trained, attractive-sounding group and line up nicely in stereo. This Ray Charles, of course, is not connected in any way with the pianist and blues-cum-gospel singer who gets reviewed in or around the jazz section. The accompaniments are minimal, often no more than piano or Hammond organ, bass and drums, but this economy is very effective, for it allows the texture of the voices to become more apparent. The approach is fairly homely and the songs all celebrate the joys of getting up or not getting up in the morning, viz.: Good-morning, Carolina In The Morning, Hey! Mister Sun, Up With The Lark, etc. Rather different use is made of a chorus by Ray Conniff in "Broadway In Rhythm", Philips SBBL527 (mono BBL7309), where he employs his now very familiar technique of scoring human voices alongside the normal instruments of the orchestra. The material here is drawn from four Broadway musical shows: "Oklahoma", "The King And I" and "South Pacific", all by Rodgers and Hammerstein, and Lerner and Loewe's "My Fair Lady". Apart from moving Oh, What A Beautiful Morning out of waltz-time and making it a fex-trot, Conniff's treatments

contain few surprises. I do wish the rhythm section moved a little more lithely, though, and there are moments (e.g. On The Street Where You Live) when the fruity scoring for trombones reminds me of those kazoo bands which used to flourish in South Wales during the depression.

Listening to "Taboo", Vogue SAV8002

(mono VA160142), is rather like eating lychees in a Chinese restaurant. Just as lychees seem to leave a perfume rather than a taste in the mouth, so this music is scented and vaporous. It was recorded in the Aluminium Dome in Honolulu by Arthur Lyman (who plays vibes, marimba and percussion of every kind) assisted by three fellow Hawaiians who between them handle the ukulele, guitar, bass, flute, clarinet, piano, celeste, xylophone, conga drum, bongos, tymbali, boobam, cocktail drums, cowbell, Chinese gong, guido, sleigh cowbell, Chinese gong, guido, sleigh bells, asses' jaw and conch shell. They can also do bird imitations. The effect in stereo is quite fabulous, although the musical value fluctuates a little. Sometimes the group sounds like an Oriental version of the Modern Jazz Quartet; here and there (China Clipper and Caravan, for instance) it actually produces quite respectable jazz; occasionally it goes in for Latin-American numbers. The most memorable tracks, though, are probably those which adopt a programmatic approach, aided by recordings of real sounds: the bird-calls (both authentic and factitious) on Taboo, Akaka Falls and Sim Sim, or the waves that surge behind Sea Breeze. Something similar takes place on some tracks of "Afrodesia" London SAH-U6048 (mono HA2196), the work of Martin Denny and a bevy of singers and musicians. Indeed the opening track, Tsetse Fly, becomes positively aggravating, so much buzzing and whining goes on, while birds and animals flit and prowl between the speakers during Baia.

Just as some people are given confidence in a tin of peas or a packet of cigarettes by the name stamped on the label, so I have begun to put my trust in Percy Faith. So much so that the sight of "Malagueña—Music of Cuba", Philips SBBL529 (mono BBL7311), his latest release in stereo, set me agog with anticipation. Perhaps I expected too much, for although the LP is remarkable by the standards of most light music, it falls rather below the heights reached by "Viva!—Music of Mexico" (SBBL522) and "Music from 'South Pacific'" (SBBL502), on both of which I lavished praise. I fancy that the scoring on this new record is a little more complex, and that this-by one of those odd paradoxes has resulted in the music sounding less colourful. Mind you, there are one or two pretty dynamic performances: Malagueña, The Peanut Vendor and Danza Negra, for instance, while there is also a delightful arrangement of Para Vigo Me Voy (Say, Si Si to you). The level of performance is very, very high, although I did find the stereo impact rather tamer than on the two LPs I mentioned earlier. This month there are also a couple of other records which use melodies from the Caribbean. "All-Time Top Tangos", Decca SKL4075 (mono LK4325). presents Stanley Black and his orchestra in typically musicianly and well-recorded performances of such items as La Cumparsita, A Media Luz, Ole Guapa, Adios Muchachos and Jealousy. Lastly, there is "Rhythm In The Sun", Philips SBBL507 (mono BBL7326), a collection of cha-chas, rumbas, tangos, mambos, sambas, baions and beguines played by those popular duettists, Rawicz and Landauer, with accompaniments by an orchestra and chorus conducted by Wally Stott. Admirers of these two pianists will know exactly what to expect. Some of the tunes-Malagueña, Jealousy and La Cumparsita, for instance-have already turned up on the Percy Faith and Stanley Black LPs reviewed above, but there are also versions of Brazil,

Jamaican Rumba, Carioca, El Cumbanchero, Frenesiand half a dozen similar melodies.

The last four or five years have seen the teenage singer become almost a symbol of musical infamy. Reviewers weaned upon the civilised techniques of Crosby and Sinatra have suddenly felt the hot breath of the barbarians. about their ears. For this reason one feels especial benevolence towards any young singer who takes the trouble to phrase well and to stay in tune. Johnny Mathis is one of these; indeed he is a great deal more. While I sometimes find that his slow numbers turn out a little too sweet for my taste, I respect his talents and even grow enthusiastic over his more virile performances. Two Fontana LPs present performances. Two Fontana LP's present Johnny Mathis in both guises, in each case with accompaniments provided by Percy Faith and his Orchestra. "Warm", STFL510 (mono TFL5015), is the romantic one, on which he sings Then I'll Be Tired Of You, I've Groum Accustomed To Her Face, There Goes My Heart, While We're Young, My One And Only Love and some other coupally good songs. Pleasant as all some other equally good songs. Pleasant as all this is, though, I prefer "Swing Softly", STFL500 (mono TFL5039), where Mathis adopts a more easy-going and rhythmic manner. Here the choice of tunes includes You Hit The Spot, It's De-Lovely, Get Me To The Church On Time, Like Someone In Love, Love Walked In and Sweet Lorraine. On the basis of this record alone. Johnny Mathis sounds easily the best of the male singers to emerge during the last few years.

Max Bygraves actually calls his latest LP, Decca SKL4080 (mono LK4333), "Songs For The Young In Heart", so I don't have to explain that this record will appeal to children just as much—even more, perhaps—than to adults. Bygraves doesn't claim to be a sophisticated or particularly stylish singer, but he does have the ability to project his likeable personality in a very direct way. His style, as John Ellison has written, "seems to include all that's traditionally best from the great music-hall singers of the past, allied to the healthier, happier side of modern technique". Included on Bygraves' LP are The Teddy Bears' Picnic, You're A Pink Toothbrush, I Whistle A Happy Tune, Gilly Gilly Ossenjeffer Katzenellen Bogen - by - the - Sea, The Whiffenpoof Song, Over The Rainbow, Whatever Will Be, Will Be and Oh! My Papa, plus five other titles. The items I have cited all happen to be available on mono EPs as well, the first four on DFE6608, the last four on DFE6609.

CONTINENTAL RECORDS

We recently had several collections of period Greek songs. Now two EP collections, "Beloved (H.M.V. 7EGC24 and 25), give an Greece" interesting impression of contemporary Greek tastes in "pop". I liked all four numbers of Vol. I, sung by the Trio Kitara, who will be remembered for the Greek contribution to the LP "Mediterranean Cruise" (Columbia 33SX 1137). The melodies are all lightly romantic, the singers have charm and the accompaniment, by a typical Greek orchestra, including guitar, mandolin and bouzouki, is most effective. Do-re-mi-fa-sol-la-si, with its lover sighing in a taverna for his sweetheart, could be a hit everywhere. The title of another number, The Pony Tail, suggests that Greece has much in common with the rest of the Western world; and The Wondrous Guitar and Wherever You Go should also appeal even to people who have no special feeling for Greece. One of the numbers in the second volume, Oh, Mother Dear, sung by Yiota Lydia and the Trio Bel Canto, has a rather curious history, for it was first sung by a Greek-American group, known as "The Four Coins", and was a hit in the United States before being introduced to Greece. This same song is also available as a single (Parlo.

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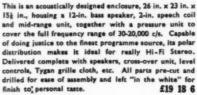
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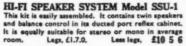
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45DPG345), sung by Marianna Hatzopoulos. Another tune that has been very popular in Greece during the last year is Beautiful Sunsets (Parlo. 45DPG345), sung by Mary Linda and Emmanuel Hiotis. I found it attractive, in its conventional way.

"Dorita and Pepe" (Saga EP ESAG7006) is collection of four favourites from Chile, Venezuela and the High Andes of Northern Argentina and Bolivia, by a singer and guitarist who have been performing together for four or five years. For sensible non-polyglots, who like to know what songs are about, there are useful notes on the sleeve. The themes are simple-in Dos Rotos the singer asks a friend to lend a sewing machine to repair the splits in her son's trousers-and the tunes are rhythmic and gay.

Last month we had two EPs of the prizewinners at Naples in 1959. The same competition is covered more extensively in "The Naples Song Festival, 1959" (Durium LP LP TLU97023). Besides the prize-winners, the sixteen numbers include the also-rans, some of them reasonably attractive. Having heard them all, I am quite content with the judges' award of first prize to Roberto Murolo's Sarra' chi sa', sung here by Aurelio Fierro. The other artists are Germana Caroli and Gianni Marzocchi. "Fierro Favourites" (Durium U20055) is an EP of four songs-Calypso in the Rain, Timida Serenata, Fragole e Cappellini and Calypso Italiano. It makes pleasant listening. If you don't find the very essence and distillation of pop too rich for you, 1 can also recommend "Neapolitan Mandolins" (R.C.A. EPRCX165). When I say that the tunes are Funiculi funicula, Santa Lucia, O sole mio and Torna a Surriento you will know what to expect, and if you also like mandolins-"considered the truest voice of Naples and the most poetic one", according to the sleeve-you won't be disappointed.

Some time ago I reviewed an LP of "Beloved Hebrew and Yiddish Songs" sung by Freylich (Felsted LP PDL85047). There is now an EP (Felsted ESD3082) of three of these songs. The three chosen are Beim Thilim, Undzer Shtetl Brent and Drai Tejterjei. Respectively religious, tragic and gay, they are a fair cross-section of Jewish sentiment, and Freylich sings them LILIAN DUFF.

STAGE AND SCREEN

*West Side Story (Bernstein; Sondheim). Original Broadway Cast (Philips 12 in. Stereo LP SBBL504, 27s. plus 8s. 9½d. P.T.).

*My Fair Lady (Locwe; Lerner). West End Cast (Philips 12 in. Stereo LP SRBL1001, 35s. 7d. plus 11s. 7d. P.T.).

Pieces of Eight (Peter Cook and others). Original West End Cast (Decca 12 in. *Stereo LP SKL4084, Mono LK4337, 25s. 9d. plus 8s. 4½d. P.T.).

Show Boat (Kern: Hammerstein II). Soloists, chorus and orch. (H.M.V. 12 in. *Stereo CSD1279, Mono LP CLP1310, 25s. 9d. plus 8s. 4½d. P.T.).

Songs from The Girl Friend (TFE17149), Hit the Deck (TFE17172) and The Cat and the Fiddle (TFE 17173). Soloists, chorus and orch. (Foriana 7 in. EPs, 9s. 3d. plus 3s. 0½d. P.T. each).

Stereo was the only thing missing from the

Stereo was the only thing missing from the original cast recording of West Side Story and now Philips have issued a very satisfactory stereo version of that performance. My Fair Lady, however, was not originally recorded in stereo and the original stars went back to the microphone last year and recorded a new performance for twin channels. In three years their performance was bound to change and the difference is very noticeable. In the stereo version Rex Harrison is singing more of his lines and sounds less exciting because of it, the exhilaration has gone out of his Higgins as you will notice in the first number. The marvellous bravura performance that you can hear on RBL1000 makes the earlier version the genuine collector's piece. Julie Andrews' voice sounds sweeter in stereo but there is less drive and precision in "Just You Wait" and "Show Me".

Stanley Holloway sounds different but remains an excellent Doolittle, whereas the new Freddy, Leonard Weir, is not a patch on Michael King in the monophonic version. The lyrics and scoring are virtually unchanged but Cyril Ornadel does not handle the score as well as Franz Allers did-for one or two improvements there are a dozen less happy changes. The sound quality is much too heavy on bass and by no means makes up for an inferior performance.

I have heard the stereo version of Pieces of Eight which brings to life the spoken sketches argal which brings to me the spokeri sketches excellently. Except for one by Harold Pinter and Peter Cook's music hall number, "The Laughing Grains", the sketches themselves, however, are not really worth recording. Kenneth Williams is funny whatever he is saying but deserves better material. The songs are good and it is disappointing that Myra de Groot is over-recorded in the best of them. Fenella Fielding's solos are by Sandy Wilson-the first is fairly amusing, the second scarcely at all. On the whole, the show is very much more enjoyable in the theatre than on The new recording of Show Boat is record.

marred by Shirley Bassey's inadequate versions of "Bill" and "Can't Help Lovin' Dat Man" It was a good idea to use Don McKay and Marlys Watters, both from West Side Story, and Miss Watters in particular is excellent. Inia Te Wiata fills a gap that ought to be filled by Paul Robeson and Dora Bryan sings the two soubrette numbers. The score sounds as good as ever and cries out to be revived in

The background score from The Horse Soldiers (London HA-T2197) consists mostly of traditional American Civil War songs arranged for male chorus and orchestra—the arrangements and recording are not good enough to justify a 12-in. LP. On Decca 45-F11192, Tsai Chin sings "The Ding Dong Song" from The World of Suzie Wong in English and Chinese—pseudo-Oriental nonsense, either way. There are some more excerpts from At the Drop of a Hat (Parlophone GEP8769) and a series of Fontana EPs of Kern, Youmans and Rodgers songs extracted from the LPs, Great Shows of the Century-rather bloodless versions of famous and not so famous Twenties numbers.

MICHAEL COX

JAZZ ^N. SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Ernestine Anderson ETHISHINE ARDERSON
Runnin' Wild: Stardust: Heat Wave: My Ship:
Asure-Te: I Don't See Me In Your Eyes Any More/
Welcome To The Club: There's A Boat Dat's
Leavin' Soon For New York: Social Call: There
Will Never Be Another You: A Sleepin' Bee:
Interlude: Be Mine.
(Mercury 12 in. LP MMC14016—25s. 9d. plus 8s. 4\fmathbf{d}.

T1

Ernestine Anderson is the best new singer in jazz for quite some time. This is her second LP; her first, a ten-inch record, was released here some months ago by Nixa (not by Mercury as the sleeve note to this present album implies). After a glut of gimmick-ridden stylists it is refreshing to hear a young lady who relies only upon the fine quality of her voice. I doubt if anyone-and that includes the incomparable Ella-could better Ernestine's version of Stardust, surely one of the outstanding interpretations of this much-recorded song. Similarly, Mel Tormé's musicianly Welcome To The Club receives adult handling in a manner neither glutinously sentimental nor overtly insincere. Some of the tracks last for over four minutes, others are considerably shorter than usual. (There Will Never Be Another You, for example, is all over in fifty-eight seconds). Obviously it is sensible to restrict or expand as the material demands; there seems little point in dragging things out to three-minute lengths just to satisfy recording convention.

Basically, there are three accompanying units heard here, although Pete Rugolo is credited with leading all of them. Strings, there are three accompanying horns, rhythm and an alto (Bud Shank?) alternate with flutes and rhythm and, on Heat Wave, Social Call and A Sleepin' Bee, a powerful, swinging big band. The weakest tracks are I Don't See Me In Your Eyes Any More and Be Mine, on which an added vocal group seems to indicate that these were slanted at a more popular market. Social Call, a Gigi Gryce tune with lyrics by Jon Hendricks, is a new version of the prototype which Ernestine first recorded for the American "Signal" label four years ago.

Interlude, the plaintive Pete Rugolo composition written as a piano solo for Stan Kenton, comes off remarkably well as a ballad, with lyrics by Bob Russell. By all means make a point of hearing this LP; if time is short for the audition, then pick out Stardust as your sample. You'll probably decide to buy the record after one A.M.

Chet Baker-Art Pepper Sextet

For Minors Only: Minor-Yours: Resonant Emotions: Tynan Tyme/Picture Of Health: For Miles And Miles: C.T.A. (Vogue 12 in. LP LAE12183—27s. 6d. plus 8s. 11\frac{1}{2}d. P.T.)

When a diffident, inconsistent soloist such as Chet Baker hires good, reliable men like Art Pepper and Phil Urso for a record date he must expect to come off second best. That is what happens here, for although Chet plays well in places (and let it be said right away that he performs with great confidence on Picture Of Health), it is Urso and Pepper who create the most memorable music. There is a certain most memorable music. There is a certain tightness in the rhythm section which tends to restrict the free flow of the saxophone solos, however, and I suspect the trouble lies with the drummer, Larry Marable, whose work is not always as relaxed as it might be. Curtis Counce and the late Carl Perkins complete a group which is always workmanlike and sometimes inspired.

Some of the better moments occur during For Miles And Miles, which hits the right tempo and atmosphere from the very first bar. Despite the label credit, which lists Jimmy Heath as the composer, this is actually Ray Bryant's tune Changes, first recorded by a group led by Miles Davis (and issued here on Esquire). Heath is credited with all the tunes, in fact, except for Minor-Yours (virtually the chords of Love Me Or Leave Me, and Tyman Tyme, both of which were composed by Art Pepper. Although this is not the best example of his work on record, it is evident that Pepper has more to offer in the way

of sincerity, emotional range and melodic extemporisation than many of his contempor-I would not hesitate to list him as one of the top three alto saxophonists of the present

Harold Baker Quartet
"The Broadway Beat"
Them There Eyes: After You've Gone: 'S Wenderful/Love Me Or Leave Me: Marie.
(Parlophone 7 in. EP GEP8772—8s. plus 2s. 7jd. P.T.)
Ever since the success of Jonah Jones, first at
The Embers, then on TV and records, it has been fashionable for trumpet-players to feature themselves as soloists, with only a rhythm section for support. The latest recruit is Harold Baker, up to a couple of months ago one of the veterans of Duke Ellington's brass section, but now trying his luck as the leader of a quartet. And this EP, presumably made some while ago, shows just how well equipped he is for the

Among Baker's greatest assets as a trumpetplayer are his beautiful tone and his lyrical phrasing. In addition he possesses a melodic audacity that makes even his gentlest solos sound exciting. All these gifts are deployed to advantage on this record, a set of performances that are genuinely creative and far from being hackneyed or cut to a formula. The identity of the pianist, guitarist, bass-player and drummer are shrouded in mystery, for the sleeve-note provides no clues. They contrive to mix diffidence with competence in just about the right proportions.

Chris Barber's Jazz Band
"Barber in Berlin"
Climax Rag: Easy Easy Baby (V): Gotta Travel
On: What's I'm Gotcha: Maryland: Chimes Blues:
Ice Gream (V).
(Columbia 12 in. L.P 38SX1189—25s. 9d. plus 8s. 4\frac{1}{2}d.
P.T.) Also in Stereo on SCX3282.

You have only to compare the neatness of

the last Barber LP (a studio recording) with the slovenliness that mars so much of this performance (recorded last May in West Berlin) to judge the truth of my oft-repeated claim that it's rarely worth the effort to record a public jazz concert. Surely very few jazz enthusiasts want to hear the vulgarity of audience reaction over and over again; nor can they want to keep on suffering the long drum solos (as on Ice Cream) or the frenzy of the ever-increasing tempo on Climax Rag.

The set is redeemed by Chimes Blues, although here again this version is not half so attractive as the Decca studio recording made over five years ago. Ottilie Patterson (who sings Easy Easy Baby) does not seem quite on form, perhaps because of the vastness of the unfamiliar hall. O.K.

Count Basie and his Orchestra

Goint Basie and his Orchestra

"Basie (One More Time)"

For Lena And Lennie: Rat Race: Quince: Meet
B B: The Big Walk/A Square At The Round Table:
I Needs To Be Bee'd With: Jessica's Day: The
Midnight Sun Never Sets: Muttnik.
Columbia 12 in. LP 33SX1183—25s. 0d. plus 8s. 4\frac{1}{2}d.
P.T.) Also in \(\frac{1}{2}\) Stereo on SCX3284.

Tickle-Tree: Tuesday At Ten/Nails: Howait.
(Philips 7 in. EP BBE12238—9s. 3d. plus 3s. P.T.)

These two records illustrate the changes in

These two records illustrate the changes in the Basic formula over a period of nineteen years. The Philips EP contains the classic Tickle Toe, dating from 1940, with its superb Lester Young solo; this performance is masterly both in conception and execution, for it is virtually a head arrangement, with no com-plicated scoring. Nowadays the Count relies more and more upon writers who use the band to express their own personalities rather than the individual characters of the soloists. The truth of the matter, of course, is that the present Basie band is weak on soloists. Whereas the 1940 group could create memorable music based on the talents of Lester, Buck Clayton, Dickie Wells, Harry Edison, etc., the current personnel needs to be placed within a series of suitable arrangements.

"Basie (One More Time)" consists of ten number written by Qu'ncy Jones, and the net result is the best Basie LP since "The Atomic Mr. Basie" (Columbia 33SX1084). Not that the new record is without its faults. In general the better tracks seem to be the ones nearest the outside edge of the disc; as the stylus tracks its way towards the run-off groove the level tends to drop. For Lena And Lennie (Horne and Hayton, of course) is cast in the same mould as Neal Hefti's Li'l Darlin' (on "The Atomic Mr. Basie") and is equally successful. Played at the kind of dangerously slow tempo which only the Basie band seems capable of swinging, this charming melody is decorated by a graceful, muted trumpet solo from Joe Newman. In contrast, Rat Race is a finger and lip-straining exercise, with the brass in fine form and the rhythm section surging along underneath ensemble and solo passages. Quince was not written especially for the album and comes from the series of settings which Quincy designed for a Sonny Stitt LP on Vogue. Similarly, Jessica's Day was written for the Dizzy Gillespie big band of four years ago and was recorded by Dizzy's 'World Statesmen' orchestra on Columbia LP. The contrast between the two versions is marked, for although the ensemble choruses are similar, Basie's reading imparts a quite different character to the piece. Some of the remaining tracks consist of routine riffs and writing of a slightly inferior standard, while the Midnight Sun ballad (not the Lionel Hampton tune incidentally) features some sugary alto from Marshall Royal.

Falling midway between Tickle Toe and the Ouincy Jones scores are Nails and Howzit. Recorded by Count's 1951 line-up, both tunes were written by the talented Buster Harding and are mainly ensemble pieces. Wardell Gray plays a fine tenor solo on Nails, while Basie is heard on both tracks. The power of the band is tremendous, due largely to the efforts of Al Porcino playing lead trumpet and that dis-tinguished big band drummer, Gus Johnson.

Mr. Acker Bilk and his Paramount Jazz

"Acker's Away: Blues For Jimmy/Lastic: East Coast Trot. (Columbia 7 in. EP SEG7940—8s. plus 2s. 74d. P.T.)

I wouldn't describe these as thrilling performances, but at least they possess a neatness and lightness of style, and there is a commendable absence of playing to the gallery. Acker's Away is Over The Waves performed as a clarinet (? clarionet) solo. Lastic, a little-heard Bechet number, at least has one advantage over the composer's version, there is no out-of-tune vocal. The bass work in Blues For Jimmy is particularly praiseworthy. All in all, this is a modest, tasteful exhibition of what my wife likes to call "shy jazz". O.K.

Les Brown and his Band of Renown

"Swing Song Book"
Swing Book Blues: How High The Moon: Early
Autumn: King Porter Stomp: Luliaby Of Birdland:
Moten Swing/Just In Time: I Want To Be Happy:
Take The "A" Train: Pm Beginning To See The
Light: Pick Yourself Up: Lean, Baby.
(Coral 12 in. LP LVA9113—27s. plus 8s. 114d. P.T.).

Although Les Brown is usually thought of as leading a commercial dance orchestra-even if it is an exceptionally fine one, his band has nearly always been capable of making good jazz as well. This record is a case in point. Almost all the themes come from the 1930s and 1940s and are associated with the great "swing bands". The accent is upon crisp, swinging music that is colourful as well as lithe. Jim Hill wrote all the arrangements, apart from Lean Baby, scored by Billy May, and How High The Moon, King Porter Stomp, Lullaby Of Birdland and I Want To Be Happy, the work of Wes Hensel, one of Les Brown's trumpet-players.

This version of Moten Swing may lack the rugged fervour that made the old Bennie Moten recording such an exciting experience, but it does illustrate the kind of thing that happens on this LP. These are essentially modern interpretations-smooth, relaxed, a little too wellmannered, perhaps-rather than re-creations of the original performances. The best soloist is trumpeter Dick Collins, a musician who makes even the shortest solo sound eventful, just as Bunny Berigan used to do.

Raymond Burke and his New Orleans Band

Pm Gonna Sit Right Down And Write Myself A Letter (V): Big Butter And Egg Man/St. Louis Blues (V): In The Shade Of The Old Apple Tree (V). (Tempo 7 in. EP EXA94—9s. 94d. plus 3s. 24d. P.T.)

If this is the best that New Orleans, supposedly the home of jazz, can produce these days, then obviously we must turn our attention elsewhere. Raymond Burke is a very indifferent clarinettist, and Thomas Jefferson's Armstrong-like singing (on I'm Gonna Sit Right Down and St. Louis Blues) is generally more pleasing than the rawness of his trumpet-playing. The ensemble sound suggests that few musicians in this band have much idea of how to play together without creating that distressing cacophony which "revivalists" seem to delight in.

O.K.

Volume 1

Four Faces of Johnny (Johnny Letman Quartet)
Should If (Al Hail Quartet): The Vonce (Buddy Tate
Quartet): Drop Me Off At Harlem (Vic Dickenson
Quartet)/So Sad Blues (Snub Mosley Quartet): Teeny
Weeny (Buddy Tate Quartet): Honeysuckie Rose (Al
Hail Quartet): Big Daddy And Baby Sister (Buster
Bailey Quartet): Tasty (Johnny Letman Quartet).
(Columbia 12 in. L.P. 35SX1101—25s. 9d. plus 8s. 44d
P.T.)

The indefational of Columbia Columbia (Columbia 12 in. L.P. 35SX1101—25s. 9d. plus 8s. 44d

The indefatigable Stanley Dance has been at work again. By way of a sequel to his series of mainstream recordings for Felsted, here is the first volume of a set of quartet performances, using the same or similar musicians, especially recorded for release in Britain by Columbia.

The biggest surprise for British jazz aficionados on this first LP will be the trumpet-playing of Johnny Letman, a musician who has been on the scene for quite a long time, playing with such bandleaders as Lucky Millinder and Cab Calloway, but whose reputation in Britain has only been a matter of hearsay. Four Faces Of Johnny displays what Letman himself describes as "the Louis face, the Lips face, the John face and the Cootie face". It is the "Lips face" (the reference is to that powerful trumpeter, the late Hot Lips Page) which predominates, informing the passionate way in which Letman approaches the blues. His work here is very eloquent, much more so than on Tasty, where he becomes too flamboyant. Another surprise is the firm, earthy blues work of Dick Wellstood, an attorney who spends his spare time playing jazz piano. On both these tracks the bassist is Gene Ramey, one of the most amiable musicians ever to visit us, who was in Britain recently with the Buck Clayton band. In one respect it is Ramey always something of an underrated bassistwho hogs the record, for he appears on at least six out of a total of nine tracks. Al Hall, of course, plays bass on his own tracks, but the highlight of these two performances is the beautifully lyrical trumpet work of Harold Baker (muted on Should 1? open for Honeysuckle Rose).

Unhappily the other tracks fall rather below the standard set by the Letman and Hall groups. The Vonce is a particularly static performance, Buddy Tate's tenor-playing being featured much more effectively in *Teeny Weeny*, where at times he could be mistaken for Coleman Hawkins. It's odd to hear *Drop Me off At Harlem*, one of Duke Ellington's most charming melodies, turned into a trombone feature, even when the trombonist is as brilliant as Vic Dickenson. I don't think this experiment really came off.

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I always remember Snub Mosley for his playing on two old Brunswick 78s, Snub's Blues and Blues At High Noon. He is still as agile a trombonist as ever, as he proves on So Sad Blues, a performance full of echoes from the past. I even enjoyed the organ-playing of Timmy Jones, but only because he gets an effect more like that of a pipe-organ than the electric monster. The drawback here is a couple of choruses where Mosley plays the slide saxophone, an instrument which combines the more horrific aspects of the soprano saxophone and the Hawaiian guitar. That freak instruments are rarely worth persevering with is proved once again on Big Daddy And Baby Sister, where Buster Bailey wastes too much time trying to play jazz on the bass clarinet. The results are never more than tentative and one gasps with relief when he turns to his normal instrument. C.F.

Jimmy Cleveland

"A Map Of Jimmy Cleveland"
Swing Low Sweet Chariot: A Hundred Years From
Today: Marie: Jay Bird/The Best Things In Life
Are Free: Stardust: Jimmy's Old Funky Blues.
(Mercury 12 in. LP MMC14023—25. 9d. plus 8s. 4jd.

Hard on the heels of Jimmy Cleveland's first British-released LP (Mercury MMB12012), reviewed last month, comes this new album. There is a tendency towards brassiness during the ensemble passages, although the articulate tuba playing of Don Butterfield gives the music a satisfying warmth and depth. Actually, Butterfield handles this most clumsy of instruments with remarkable dexterity and even takes a few short solos.

As I noted in my earlier review, Cleveland seems to have been sobered by the thought of producing his own LP; consequently there are few instances of tasteless trickery. Instead we are treated to some lovely trombone work, particularly on the ballads, where Cleveland's mellow tone is very effective. The leader is the strongest soloist on the record, although there are some good choruses from the rest of the front-line (trumpeter Ray Copeland, flugel-horn player Ernie Royal, and Jerome Richardson, doubling on flute and tenor sax), but not enough is heard of Junior Mance's blues-tinged piano. Ernie Wilkins wrote the arrangements, and it is interesting to discover that Jay Bird commences with the figure which introduced Fats Navarro's Nostalgia recorded in 1947 for American Savoy. A.M.

Octave Crosby's Ragtime Band Gettysburg March: Ting-a-Ling (V)/I Ain't Gonna Give Nobody None Of This Jelly Roll (V): Bourbon Street Blues.

reet Blues.
mpo 7 in. EP EXA92—9s. 9\d. plus 3s. 2\d. P.T.)
This is much the most interesting of the This is much the most interesting of the home-grown New Orleans bands to come my way for quite a long time. The ensemble-playing has a nice "big" sound to it, the kind of sound which suggests understanding between the men on the job. It's a pity we have to hear yet another Gettysburg March and another Jelly Roll, but Mr. Crosby (no mean pianist, by the way) and his merry men inject new life into both these tunes. Ting-A-Ling, I remember, was quite an attractive waltz song about thirty was quite an attractive waltz song about thirty years ago; it fits well into the scheme of things on this EP. Although Octave Crosby will probably never rival his namesake as a singer the tries hard on Ting-A-Ling and Jelly Roll), I shall certainly welcome any further records he may make. he may make.

Buddy DeFranco Orchestra

"The Dashing Mr. DeFranco"

Flying Home-Mediev (Dancing In The Dark:
Moonglow: Time On My Hands): Indian Love
Call.

(H.M.V. 7 in. EP 7EG8541—8s. plus 2s. 7½d. P.T.)

"Orchestra" seems rather a grand title for a
group of musicians that never exceeds eight in
number. And although the sleeve fails to make
the point, this EP is actually intended as a

salute to clarinettists Benny Goodman and Artie Shaw. Similarly, the sleeve omits to tell us the names of the various jazzmen who accompany DeFranco and who take up a con-

siderable part of the solo time.

Flying Home appears to have been made at the same session as the tracks on H.M.V. CLP1215, "DeFranco Plays Benny Goodman". There are worth-while solos by, I presume, Don Fagerquist, Georgie Auld, Barney Kessel, Larry Bunker (vibes) and the late Carl Perkins, in addition to better-than-usual clarinet work by DeFranco. On the "Artie Shaw" side, the rather pedestrian medley is pleasant, with some good trumpet and piano passages. Things improve with Indian Love Call, on which the harpsichord introduction recalls the old Gramercy Five recordings. Circumstantial evidence points to the trumpeter being the dependable Ray Linn, with Howard Roberts, Jimmy Rowles, Joe Mondragon and Alvin Stoller on guitar, piano, bass and drums

respectively.

But jazz should not degenerate into a guessing game. In these days of enlightened discographical thinking, Norman Granz might have favoured us with the names of the men who help to make this one of DeFranco's better appear-

respectively.

Dutch Swing College Band
"Swing College At Home—3"
Kitty's Dream: The World Is Waiting For The
Sunrise/Weary Blues: Steamboat Stomp.
(Philips 7 in. EP BBE12239—9s. 3d. plus 3s. P.T.).
By far the most appealing track here is Kitty's
Dream, a sensitive, fragile piece in tango rhythm,
Saturing the sprang sax playing of its comfeaturing the soprano sax playing of its com-poser, Dim Kesber. The other tunes have all become frayed through constant use, and are taken at breakneck speed. Weary Blues, far too taken at breakneck speed. Weary Divers, in the nervous and taut, features the facile but rather cold clarinet work of Jan Morks, who succeeded Peter Schilperoort in this band. And once more, alas, we find an audience corrupting the good manners of a jazz group. O.K.

Harry Edison Quartet

"Four Sweets"

It Happened in Monterey: Louislana/Candy: If I Had You.

(Columbia 7 in. EP SEG7984—8s. plus 2s. 7‡d. P.T.)

"Sweetenings"

Jive At Five: Imagination/Indiana: Paradise.

(Columbia 7 in. EP SEG7947—8s. plus 2s. 7‡d. P.T.)

All eight of these titles were made at the sessions which produced Columbia SEG7914.

sessions which produced Columbia SEG7914, reviewed last November. Backed by either Kenny Drew or Jimmy Jones at the piano, John Simmons or Joe Benjamin on bass, and Charlie Persip behind the drums, Edison plays some-what predictable solos, some of which seem to be patterned on the Jonah Jones formula. Sandy Williams once advised Humphrey Lyttelton to use his mute more sparingly, and I suggest that Edison does likewise. When muted he often falls into a number of familiar clichés, familiar not only from his earlier jazz record appearances, but also from countless obbligato passages and fill-ins on albums by Frank Sinatra, Ella Fitzgerald, etc. The best tracks here are Candy and Indiana, for on these he exploits his open tone; Indiana also has the advantage of including Jimmy Forrest on tenor, and it is a pity Forrest was not used on more of the selections, for he is

an intelligent and personable soloist.

During the last six years we have heard Harry Edison on record many, many times, so it is possible to assess his value with accuracy. Justifiably enough, he has earned a reputation as a dependable soloist. All the same, we should not lose sight of the fact that he is a limited improvisator, who works within a narrowly defined area. This might indicate a falling off in his powers of invention, or, more likely, a desire to conform to the dictates of a selfcreated style. Whatever the cause, the effect is the same: few, if any, of Edison's contemporary

solos measure up to his work with the Basie band of twenty years ago.

Duke Ellington

"At The Bal Masque"

Alice Blue Gown: Who's Afraid Of The Big Bad
Wolf?: Got A Date With An Angel: Poor Butterfly:
Spooky Takes A Holiday: The Peanut Vendor/Satin
Doil: Lady in Red: Indian Love Call: The Donkey
Serenade: Gypsy Love Song: Laugh, Clown, Laugh.
(Philips 12 in. L. P BBL7315—27s., plus 8s. 94d. P.T.)

Malletoba Spank: Toot Suite (Red Garter: Red
Shoes: Red Carpet: Ready, Gol)/U.M.M.G.: All Of
Me: Tymperturbably Blue: Hello, Little Girl (V.)
(Philips 12 in. L. P & Stereo SBBL516; Mono BBL7824—27s. plus 8s. 94d. P.T.)

The more staid admirers of Duke Ellington's

The more staid admirers of Duke Ellington's music—and there are quite a few of them—are forced every now and again to shake their heads sadly and to admit that the maestro gets up to some pretty odd things these days. But none so odd as the antics enshrined on these LPs—well, the first of them really, for the "Jazz Party" presents a fairly high proportion of conventional and satisfying music.

The Bal Masque, so I learn from Irving Townsend's sleeve-note, is the supper club at the Americana Hotel in Miami Beach. And it was there that Ellington got the idea of featuring himself, "his piano and his orchestra" in arrangements of other people's songs. Suitably enough, there is more than a hint of Carmen Cavallaro in some of Duke's piano-playing on Cavallaro in some of Duke's piano-playing on these tracks, just as the Ellington brass section tittups along rather as Hal Kemp's used to do in Got A Date With An Angel. The fact that none of this music should really be taken too seriously rather makes a critic feel that his fangs are drawn right at the start. One's attitude to the LP depends. I suppose on how much income LP depends, I suppose, on how much incongruity you can take. Only two tracks—Peor Butterfly and Gypsy Love Song—came near repulsing me, and both these contain schmaltzy violin playing by Ray Nance. Four of the tracks are completely amiable: Alice Blue Gown, tracks are completely amiable: Alice Blue Goun, featuring some bland, masterful and entirely unoriginal alto-playing by Johnny Hodges; Who's Afraid Of The Big Bad Wolf? where the band swings along handsomely and Clark Terry takes a witty solo; Satin Doll—performed with typical polish; and Lady In Red, its highlight a flugel-horn solo by the adroit Mr. Terry. Novelty is once again well to the force in

Novelty is once again well to the fore in "Ellington Jazz Party", which begins with a stereophonic holiday for nine percussionists. Tympani, vibraphones, marimbas, xylophones and glockenspiel are tapped and hammered in Malletoba Spank, sounding almost as remarkable in mono as in stereo. Rather more rewarding is Toot Suite, some sections of which were played by the Ellington orchestra when it was in Britain in 1958. Britt Woodman performs well in Red Garter, while Red Shoes contains lyrical solo-playing by Harold Baker; Red Carpet-its sections punctuated by applause—features cool, Bigard-like clarinet work by Russell Procope, some apt grotesqueries from Quentin Jackson's trombone, and gentle trumpet playing by Ray Nance. Up to this point delight seems un-restrained. But with *Ready*, Go! Paul Gonsalves is shoved into the thankless task of grinding out a string of hard-toned and repetitive tenor choruses. Side two presents the guest artists, beginning with Dizzy Gillespie, whose performance on U.M.M.G. (standing for Upper Manhattan Medical Group and originally recorded by Ellington in 1956 for his "Historically Speaking" LP) is one of the highlights of the party. Johnny Hodges displays his customary indomitability in All Of Me, and the nine percussionists—all on tympani this time—take up their positions for Tymperturbably Blue, a much better track than the title and the circumstances might suggest. Last of all comes a slightly anarchical performance—Helle, Little Girl, with Jimmy Jones replacing Duke at the a string of hard-toned and repetitive tenor Girl, with Jimmy Jones replacing Duke at the piano and Jimmy Rushing (sounding a bit

Jan

grittier than usual) belting out a few familiar blues lyrics. Dizzy blows some beautifully flighted solo choruses and the Ellington brass section contributes some blissfully extrovert moments. A good time, one might say, was had by all.

Lucky Duck: Flook Digs Jazz"
Lucky Duck: Flook's Fancy/Just A Closer Walk
With Thee: Talk Of The Town.
(Decca 7 in. EP 'stereo STO123; Mono DFE6600—
8s. 3d. plus 2s. 84d. P.T.)
For the base C.

For the benefit of anyone who has never laid eyes upon the "Daily Mail", Flook is the creation of a cartoonist called Trog, happens, in private life, to be Wally Fawkes, the distinguished clarinettist, bandleader and Which explains why this EP has cricketer.

been called "Flook Digs Jazz".

As I had to be a bit harsh with the last Wally Fawkes record I reviewed, it is especially pleasant for me to welcome this one with open arms. Fawkes himself, always sounding calm and graceful, is the best of the soloists. Some of his supplest playing can be found in Flook's Fancy, an "original" that sounds very suggestive of Joe Oliver's Chimes Blues. On A Closer Walk With Thee, a track which ends with curious abruptness, the clarinet is accompanied only by hand-clapping and the rhythm section. Lucky Duck, the Neal Hefti riff-tune, has solos by everybody.

Spike Mackintosh, a trumpeter who probably carries a picture of Louis Armstrong in his breast-pocket, was in good form on this session. He is featured at length in a slow, meditative version of Talk Of The Town. The other members of the group are adequate if un-exciting. Jeremy French oscillates between sounding like Kid Ory and Jack Teagarden, while the rhythm section—Colin Bates, Russ Allen and Dave Pearson—is quietly competent.

Pete Fountain's Dixieland All Stars

Farewell Blues: At The Jazz Band Ball'March of The Bobcats: Jazz Me Blues. (Tempo 7 iz. EP EX A93—98. 94d. plus 3s. 24d. P.T.) Those alumni of the old Bob Crosby orchestra

Eddie Miller and Ray Bauduc, amuse themselves on this EP by reminiscing—musically, of course—about the days when they helped to keep jazz alive in that band. They are assisted by sundry other musicians, of no particular consequence, under the nominal leadership of Pete Fountain, a young, New Orleans-born clarinettist. Fountain's work is adequate-no more, while Al Hirt's trumpet playing is positively wild. The overall sound suggests the Commodore jam sessions of the late 1930s more than anything from New Orleans, but that's not necessarily such a bad thing.

Terry Gibbs Quartet

"More Duke"

Don't Get Around Much Any More: Caravan
Solitude: Take The 'A' Train.
(Mercury 7 in. EP YEP9511—9s. 3d. plus 3s. 0 dd. P.T.)

Incongruous as it may seem, these interpreta-

tions of tunes associated with Duke Ellington by vibraphonist Terry Gibbs and a quartet that includes a piano accordion (played by Pete Jolly) can be thoroughly recommended. This is the second EP in the series (a previous set of four Ellington themes appeared on Mercury YEP9503) and the standard remains high. Terry's version of Caravan must be one of the most swinging on record, but well though the leader plays, I think he is outshone by the nimble-fingered Pete Jolly, who successfully overcomes the drawbacks associated with his instrument. Adding fire to the proceedings are Leroy Vinnegar and Gary Frommer, on bass and drums respectively. The sleeve omits to mention that the EP was recorded in Hollywood on December 4th, 1957. A.M.

Terry Gibbs and his Orchestra

Case of the second of the seco

A friend of mine, who works in Los Angeles, came to this country on holiday a few months He was very enthusiastic about Terry Gibbs' new band; about its soloists, its arrange-ments, and most of all, its unbridled enthusiasm. "When they make some records, you'll see what I mean", he told me. This is the first album by Terry's new 1959-vintage band and my friend's enthusiasm was not misplaced; here is an extrovert, swinging orchestra, containing some of the best of Los Angeles' jazzmen (Conte Candoli, Frank Rosolino, Al Porcino, Bob Enevoldsen, Bill Holman, Pete Jolly, Mel Lewis, etc.) playing arrangements by Bob Brookmeyer, Bill Holman, Manny Albam, Al Cohn, Med Flory and Marty Paich. My one complaint centres around the choice of material, so obviously an attempt to curry favour with the public by playing numbers associated with Basie, Dorsey, Goodman, Ellington, Hampton and Artie Shaw. I think this tends to restrict the band; the latent power of the ensembles can clearly do credit to scores designed principally to showcase the talents of the personnel. Gibbs is the chief soloist; never a strong favourite of mine, he plays here in a less superficial style than usual, even doing an imitation of Lionel Hampton at the piano during Flyin' Home. Both in personnel and overall sound this band resembles that of Bill Holman on the H.M.V. record reviewed last month, and it is regrettable that the economic situation in the music business prevents such orchestras working and touring regularly. There is no substitute for big band experience in the education of a young jazz soloist, and all too few big bands are in existence today. A.M.

Dizzy Gillespie

"Have Trumpet, Will Excite"

My Heart Belongs To Daddy: My Man: Moonglow:
St. Louis Blues Woodyn' You: Wrap Your Troubles
In Dreams: There Is No Greater Love: I Found A
Million Dollar Baby.
(H.M.V. 12 in. LP CLP1318—25s. 9d. plus 8s. 4jd. P.T.)

Dizzy Gillespie, when he is performing onstage, often seems to take his music far less seriously than his audience does. Right in the middle of a sensitive, graceful improvisation he will suddenly start twitching his eyebrows or wobbling his knees. Gillespie's vision of himself as clown as well as musician, in fact, can get a little infuriating at times. Which is why his recordings-free of any visual distractions often seem more satisfying than his appearances in the concert hall.

This LP is a particularly good example, full of solos by Dizzy that are lyrical (There Is No Greater Love, for instance) and yet often wittyand witty in a strictly musical sense. Gillespie remains one of the most inventive soloists in jazz, and throughout this record the quality of his playing stays at a very high level. On two tracks-My Man and Woodyn' You-he plays open trumpet: the remainder find him weaving his intricate, almost precarious improvisations with a mute pushed into the up-tilted bell.

The pianist is Junior Mance, a musician who impressed many people when he was in Britain with Gillespie last autumn. As well as being intelligent and adroit, his playing has a remarkably earthy quality to it, perhaps not a surprising thing to find in the work of such an aficionado of the blues. His best solos occur in Wrap Your Troubles In Dreams and the lilting Moonglow. Les Spann, whose place was taken on the British tour by Leo Wright, plays guitar most of the time but takes occasional flute solos (Moonglow, I Found A Million Dollar Baby). The rhythm section-completed by Sam Jones (bass)

and Les Humphries (drums)-is first-class, and swings with especial verve on St. Louis Blues.

Stan Greig's Jazz Band
Swinging The Blues: Dreamed I Had The Blues
(V)/Skinnie Minnie: St. James' Infirmary Blues (V).
(Tempo 7 in. EP EXA90—98. 94d. plus 38. 24d. P.T.)
This small group, without ever seeming at all the statements of the statement of the statem

pretentious, achieves a pleasantly big sound. I wonder why Sandy Brown—clearly recognisable by eye (from the cover) and by ear (from the grooves)—is referred to in the sleeve as B. MacSandy, and Al Fairweather, who plays some typically inventive trumpet, as Ali Badweather? Something to do with contracts, perhaps? Skinnie Minnie is mostly light boogie piano playing by Stan Greig. Graham Burbidge drums much more tastefully here than he does on the Chris Barber LP reviewed on p. 386.

Jazz Canto
Poets To Come (Walt Whitman) (read by John
Carradine, music played by the Jazz Canto Ensemble):
Tract (William Carlos Williams) (Hoagy Carmichael/
Ralph Pena Quintet): In My Craft Or Sullen Art
(Dylan Thomas) (Ben Wright/Jazz Canto Ensemble):
Night Song For The Sleepless (Laurence Légion)
(John Carradine/Chico Hamilton Quintet): Lament
(Dylan Thomas) (Ben Wright/Jazz Canto Ensemble)|Dog
(Laurence Ferlingketti) (Bob Dorough/Bob Dorough
Quintet): Young Sycamore (William Carlos Williams)
(Hoagy Carmichael/Bob Hardaway, tenor saz): Daybreak In Alabama, Night And Morn & The Dream
Keeper (Langton Hughes) (Bob Dorough/Bob Dorough
Quintet): Big High Song For Somebody (Philip
Whales) (Roy Glenn/Gerry Mulligan Quartet).
(Vogue 12 In. LP LAE12187—Z7s. 6d. plus 8s. 114d. P.T.)
The only really worth-while Itssion of poetry

The only really worth-while fusion of poetry and jazz, or so it seems to me, comes about when each of the two elements is allowed to keep its own identity, when both poetry and music are working on their own levels as well as complementing one another. This is what was attempted in the recent British experiment, "Red Bird" (Parlophone GEP8765), reviewed in the November issue; it is what seems to be lacking on all except a handful of the tracks on this American LP. The accompaniments to Poets To Come and In My Craft Or Sullen Art, for instance, the work of Fred Katz, contrive to be both pretentious and passive at the same time. So does Jack Montrose's score for Lament. And the reading on these tracks is equally unsuitable -big-voiced, rhetorical, doggedly "poetic" the kind of thing one expects from the Old Vic. Two of the other tracks utilise existing jazz Two of the other tracks utilise existing jazz recordings: Night Song For The Sleepless is read above Buddy Collette's Blue Sands, while Big High Song For Somebody goes to Gerry Mulligan's Piano Blues. The latter conjunction is harmless enough, although nothing happens that a blues-singer could not do better; the most superb jazz background, however, could never rescue Lawrence Lipton's poem (a long one, rescue Lawrence Lipton's poem (a long one, naturally enough) from sounding pompous and banal. "Drug the pain with this—the poppy, marijuana/Flay the flesh with passion . . ./Make a mimic of madness . . ." Thus runs one fragment of Lipton's "poem", and the rest of it lives down to that standard.

Which because with the treath in Ye

Which leaves us with the tracks by Hoagy Carmichael and Bob Dorough, both musicians as it happens, and these are well worth listening to. I doubt if I've ever heard anybody reading a poem better than when Carmichael gets going on Tract. Hoagy is helped by the fact that this is easily the best poem on the record (William Carlos Williams remains a sadly undervalued poet on this side of the Atlantic), and his birch bark voice is ideally suited to its texture, making splendid use of the vernacular. Nevertheless, the music—a 12-bar blues played by guitar, bass and drums-remains subservient to the words, and this remains a superb reading rather than a good example of how jazz and poetry can be blended together. The impressiveness of the reading, however, is undoubtedly deepened by the way the lines splay across the metronomic tread of the music. In Young Sycamore, which

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Blues (V). T.) at all isable in the as B. plays Ali racts, cogie does 386. K.

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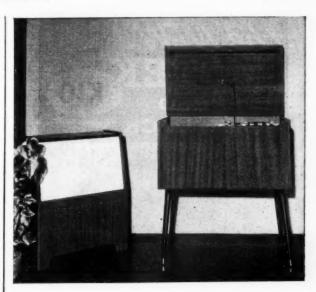
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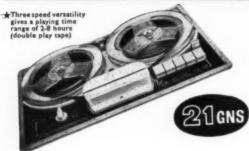
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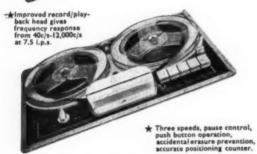
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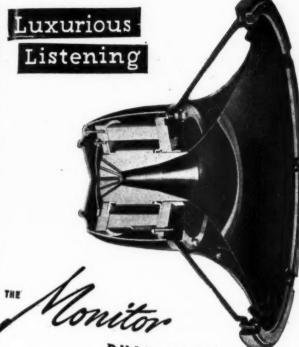
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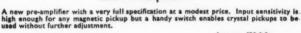
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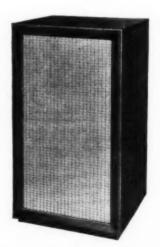
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only lasts for 39 seconds, Carmichael's voice and Bob Hardaway's tenor saxophone wind round one another in a triumph of onomatopoeia. But poetry and jazz only really start working together in Bob Dorough's performance of Dog, half-playful, half-ironic, very American poem by Lawrence Ferlinghetti, one of the better poets associated with the "Beat" movement. The music swings all the way and Dorough makes excellent use of specifically jazz devicesthe "break", for instance, and the way a string of comparisons is fitted above descending harmonies or a set of stop chords. The result is witty, intelligent and satisfying, with genuine interplay going on between words and music. By comparison, the three Langston Hughes poems seem a little disappointing, although they are still well above the general level of C.F. the record.

Barney Kessel—Ray Brown – Shelly Manne Barney Kessel—Ray Brown—Shelly Manne
"The Poll Winners Ride Again"
Be Deedle Dee Do: Volare: Spring is Here: Surrey
With The Fringe On Top/Gustard Puff: When The
Red, Red Robin: Foreign Intrigue: Angel Eyes:
The Merry Go Round Broke Down.
(Vogue 12 in. LP LACI2186—278. 6d. plus 8s. 11\d. P.T.)
This record is a sequel to an earlier LP
(LACI21222) by the same trio, which I
reviewed in February 1959. Much the same
remarks apply again. There is really very little
to be said in fact for this is a superlative show.

to be said, in fact, for this is a superlative showcase for three of the most consistent professionals in the business. As Lester Koenig notes: "I cannot conceive of Barney, Shelly and Ray coming into a studio and making a bad record". Even the Top Ten success, Volare, provides a vital springboard for guitar, bass and drums.

Kessel is a master of symmetry in his improvisations, always tidying up the loose ends in a neat and melodic manner. technique is limitless; he is capable of playing ascending and descending runs concurrently in a style which sounds both easy and logical. Some of Norman Granz's recordings have not been kind to Ray Brown, for his tone has sounded muffled, the notes indistinct. Here it is possible to appreciate the accuracy of his intonation and his entirely apt choice of notes. Shelly Manne goes from strength to strength, driving hard when necessary and filling in with taste and discretion on the slower tunes. The swing generated by these three is almost frightening in its intensity, but the happy feeling which pervades all nine tracks is just as self-evident.

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Cleo Laine

"Cleo Sings Elizabethan"

It Was A Lover And His Lass: Sigh No More Ladies/O Mistress Mine: Blow Blow Thou Winter

(Columbia 7 in. EP SEG7038—8s. plus 2s. 7\d. P.T.)

These four tunes by Arthur Young have always been among my favourite settings of the Bard. For years and years I've cherished a battered H.M.V. 78 of Blow, Blow Thou Winter Wind and It Was A Lover And His Lass, played by Ken "Snakehips" Johnson's West Indian orchestra, with lyrics sung by Al Bowlly and the Henderson Twins. And now democracy must be showing its sinews, for everyone gets the chance to own new and splendid performances of all four songs. At the same time they will be acquiring some of the most sensitive and beautifully controlled jazz singing ever to be heard in the British Isles.

Cleo Laine gets better and better. She has never sounded in finer voice than she does here -full-toned, relaxed, miraculously poised. My only criticism is that a little too much echo has leaked into the recording. The intelligent arrangements are the work of Ray Premru, a musician who alternates between playing jazz on the bass-trumpet and sitting in the trombone section of the London Philharmonic. Also siction of the small accompanying group are Bill Le Sage, Johnny Scott, Vic Ash and Jack Fallon. C.F.

Bill Le Sage

Bill Le Sage

"Bill's Recipes"

First Night: Blues: Finders Keepers: Pict's Lament: Snow Face: Little Bop Poose/Shade Of Spring: Lasy: Cloud Frolic: Cambridge Blue: Rain On The Seine: Chirra Cahua.
(Saga 12 in. LP STM6019—19s. 2d. plus 5s. 10d. P.T.)

On this, his first LP, Bill Le Sage plays

accordion and vibes; it's possible that he also plays piano in places, but the sleeve information does not make it clear exactly who performs on each track. Basically there are two groups: a larger one, comprising trumpet, clarinet, tenor sax, four trombones and rhythm, and a smaller one of vibes and rhythm. The writing is of a uniformly high order, for Bill is an intelligent arranger who is also capable of turning out tuneful originals. Pict's Lament, Cambridge Blue and Chirra Cahua have all been recorded by Tony Kinsey units, while Snow Face and Lazy both appeared on Johnny Keating's Oriole LP some time ago. Outstanding among the soloists are Le Sage himself (on vibes) and that consistently good tenor player, Tommy Whittle. George Chisholm and Eddie Blair are also in fine form.

This is an excellent showcase for one of our most accomplished jazzmen, a musician who deserves more recognition than he has received up to now. I believe the LP was made originally as a private demonstration record for audition purposes; there is no recording date listed anywhere, but the presence as pianist of Derek Smith, who emigrated to America some time ago, indicates that it may be at least two years

Phil Moore

Phil Moore
"Moore's Tour: An American In England"
Faistaff's Hat Dance: Dawn At Dover (V): DaffyDown-Day: Ruins Of Stonehenge: Partly Cloudy:
Land's End: Revolutionary Ballet/Gad-About:
My Friend Big Ben (V): Oxford Blues: Waltz In 4:
Echo: Piccadilly Parade.
(M.G.M. 12 in. LP C790—25s. 9d. plus 8s. 4\d/2. P.T.)
Phil Moore, a pipe-smoking, 41-year-old

American, once played the piano with Les Hite's orchestra in California, but soon settled down to working as a full-time arranger. He spent five years at the M.G.M. film studios in Hollywood, has written scores for Mildred Bailey, Lena Horne, Dorothy Dandridge and dozens of other singers, and has had instrumental works performed by various American symphony orchestras. In April 1958 Mr. Moore arrived in Britain, and two months later-with the co-operation of the Johnny Dankworth orchestra and the strings of the Royal Philharmonic-he recorded the music on this LP, a set of pieces inspired (on the first side) by places he visited and (on the second side) by people he encountered.

Let us get things straight, right at the start. Most of this music is kitsch, that smooth substitute for art, with built-in emotional responses; but it is very efficient kitsch. The approach is doggedly programmatic, even to the extent of incorporating real sound effects—sea-gulls and surf (in Dawn In Door), the Angelus (Daffy-Down-Day), fog-horns (Land's End) and bird-calls (Ruins Of Stonehenge). But ever since I watched coloured lights flashing over the Bournemouth Municipal Orchestra as Sir Dan Godfrey conducted the "1812", I've looked upon this sort of thing as cheating. From a musical point of view, too, there seems a little too much wistful, "Mary Rose" romanticism about Mr. Moore's impressions of our homeland. An exception is Dave Lee's introspective piano solo in Partly Cloudy.

Side Two is much more robust. The Dankworth band is featured in Waltz In 4 and Danny Moss takes an excellent tenor sax solo. Dankworth's alto is heard here and (in a more subdued fashion) on Echo, a theme based on chords very like those of It Never Entered My Mind. John also blows a nicely casual clarinet solo in Ozford Blues. My Friend Big Ben, a whimsical little song, is sung by Phil Moore himself. The LP ends in a turmoil of church bells, street bands, motor horns and assorted traffic noises. Ding dong, as the late Lester Young used to say.

Humphrey Lyttelton and his Band

"Triple Exposure" Finger Snapper: It's All Up With I: Swallowing The Blues: One Day I Met An African . . .: Only For Men/South Winds: Sweet And Sour: Holy Main: Any Kind Of Blues: Kilroy Was Gone: The House That Humph Built.
(Parlophone 12 in . LP PMC1110—25s. 9d. plus 8s. 44d.

Humph's present band is a far cry from the bunch of dedicated Revivalists who made their first Parlophone records a decade ago. This is the group which recently toured America playing many of the tunes included here, tunes written and arranged by Kenny Graham, Harry South and Lyttelton himself. "I cannot help thinking of (the band) as a pocket-sized edition of the Duke Ellington band", notes Harry South on the sleeve, and one has only to hear Graham's programmatic One Day I Met An African, for example, to recognise the wisdom of Harry's words. With Tony Coe playing Hodgeslike alto and with the arrangers using Ducal voicings at the drop of a mute, the music takes on that indefinable Ellington character in any number of places. Sweet And Sour is a case in point, Johnny Picard's smooth trombone evoking memories of both Lawrence Brown and Juan Tizol. But this is not the only influence; It's All Up With I has something of the flavour of Mose Allison, and on this particular track Ian Armit turns in a memorable piano solo. Any Kind Of Blues is played only by Lyttelton and the rhythm section, which focuses attention on the changes wrought in the leader's trumpet style. The Armstrong adulation seems to have been replaced by an admiration for such swing men as Harry Edison, Buck Clayton and Emmett Berry.

I think this is the best LP Lyttelton has yet made, and it must be gratifying for him to realise that throughout his career as a leader his bands have shown steady improvement. With extrovert, swinging jazzmen such as Jimmy Sidmore and Tony Coe on hand, and arrangers like Kenny Graham and Harry South adding to the library, Humphrey is now the leader of a superior jazz unit which defies classification by the pigeon-holers. A.M.

Kid Ory's Creole Jazz Band
My Bucket's Got A Hole In It: Savoy Blues/Blues
For Jimmy: At A Georgia Camp Meeting.
(Philips 7 in. EP BBE12275—08. 3d. plus 3s. P.T.)
Savoy Blues/Copenhagen: Royal Garden Blues.
(Good Time Jazz 7 in. EP EPG1238—98. 9d. plus
3s. 24d. P.T.)

3s. 24d. P.T.)
Snag It Blues: Somebody Stole My Gal: Put On
Your Old Grey Bonnet: Runnin' Wild/Swanee
River: Ole Miss: Black And Blue.
(H.M.V. 12 in. LP CLP1303—25s. 9d. plus 8s. 4[†]d. P.T.,
What a feast!—three Ory records all at once. The dates of recording range from 1946 (the first track on the Philips EP) to 1957 (the H.M.V. LP), and, frankly, I think there is greater warmth and feeling in the later perormances. As far as the tunes are concerned, there's nothing very new to be found here. I prefer the shorter Savoy Blues (on Philips) to the longer one, although neither, of course, come within hailing distance of the first great recording Ory made of the tune in 1927 with Louis

Armstrong's Hot Five.

Joe Darensbourg is the least satisfactory of the clarinettists. For one thing, he will persist in slap-tonguing, one of the less attractive features of mid-1920s reed-playing. Barney Bigard (on My Bucket's Got A Hole In It) seems out of place in a small band, while George Probert (Good Time Jazz) and Darnell Howard H.M.V.) are no more than competent. Marty Marsala is the most satisfactory trumpeter, creating a rich sound in the ensemble that neither Teddy Buckner, Alvin Alcorn or the

late Mutt Carey seem able to manage. Less of an individualist, perhaps, Marsala has a firmer technique than Alcorn or Buckner, while Carey had little technique left when he made the Philips recordings. The rhythm sections (the Good Time Jazz EP includes—almost inaudibly and quite ineffectively—the modern guitarist Barney Kessel) are fair; here, again, the H.M.V. LP offers the most satisfaction.

Ory himself ranges over the whole gamut, from irritating klaxon-horn noises to the noble sound of his open horn. As on his recent British tour, he is invariably the master, the central orb round which his satellites revolve. O.K.

Oscar Peterson Trio

Oscar Peterson 1rio

"At The Concertgebouw"

The Lady Is A Tramp: We'll Be Together Again:
Bluesology: Budo/I've Got The World On A String:
Daahoud: When Lights Are Low: Evrev.

(H.M.V. 12 in. LP CLP1317—25s. 9d. plus 8s. 4jd. P.T.)

"When I was studying piano", Oscar

Peterson told a reporter a month or two ago, "I practised from 9 a.m. to noon, took an hour off for lunch, practised from 1 to 6 in the afternoon, then went to dinner, and went back to the piano about 7.30. I'd keep practising until my mother would come in and drag me away from it so the family could get some sleep" Such fanaticism was likely to produce the kind of pianist that Peterson is, a breathtaking virtuoso, a musician capable of moving from one jazz style to another in the twinkling of an eye. Yet the very eclecticism of Peterson's playing is exactly what has made a number of jazz critics (including your present reviewer) feel uneasy. When a man persists in using so many styles, runs the argument, can he really have much of importance to communicate? I still think the answer is "No", but that doesn't prevent me from finding Oscar—in small doses—an exciting and often dynamic per-

The tracks on this LP were recorded in Amsterdam in the spring of 1958 (Alun Morgan sets the scene in his sleeve-note as if he had been born in the Van Baerlstraat). They also present one of the last appearances on record of the familiar trio of Peterson, Herb Ellis and Ray Brown: since then Ellis's place has been taken by a drummer, Ed Thigpen. The Lady Is A Tramp moves along at a spanking pace, followed by a rather wistful We'll Be Together Again. Bluesology is complex, taut, one of the most gripping tracks on the LP, making Peterson's treatment of Budo, the Bud Powell theme, seem even more glib and superficial by comparison. The best tracks on the second side are the treatment of Clifford Brown's Daahoud and the virile, striding performance of When Lights Are Low, although Peterson-like Miles Davis on an earlier record-messes up the release of Benny Carter's tune, missing out the original eight bars and substituting the main figure, but transposed up a fourth.

The value of this record depends upon how much you like Oscar Peterson. Keen admirers can buy it without a moment's hesitation.

Seldon Powell Sextet

Settlet Novel Sextet Woody'n You: She's Funny That Way: Lolly Gag: Missy's Melody: I'll Close My Eyes: Eleventh Hour Blues/Undecided: A Flower Is A Lovesome Thing: It's A Cryin' Shame: Sleepytime Down South: Button Nose: Biscuit For Duncan.
(Vogue 12 in. LP LAE12201—27s. 6d. plus 8s. 11 d. P.T.)

Seldon Powell and Jimmy Forrest are the two most promising "new" tenor players. I emphasise "new", because both men have received recognition tardily, as opposed to those hopeful amateurs who have recorded two or three LPs before fully mastering their instruments. Powell is a master of his instrument, "a happy throwback to the great days of the tenor saxophone", as Barry Ulanov describes him on the sleeve. This is his second LP on

Vogue (his first, on LAE12184, featured a larger band playing more disciplined arrangements) and more than confirms the promises made by that earlier album. He has cultivated a lovely, full sound, which remains consistent throughout the range of the instrument; in addition his lines have the singing quality of Lester Young and Benny Carter, although I don't mean to imply that Seldon has taken the styles of these men as his models. Tonally he is closer to the late Wardell Gray and, like Wardell, he swings in a direct but unforced manner. On slow ballads he exhibits a lyricism which is all too frequently absent from the work of his contemporaries. Pil Close My Eyes and Sleepytime Down South—both played with just the rhythm section behind him—have beautifully wrought lines, and it is interesting to observe the Armstrong references on the latter track. Button Nose and Biscuit For Duncan give the impression of carefully conserved power, kept in check by the omnipresent sense of good taste.

Partnering Powell in the front line is Jimmy Cleveland, whose agile trombone playing tends to be overshadowed by the work of the leader. Two fine rhythm sections each containing Freddie Greene-add lift and authority to the music. Tenor playing of this calibre is rare in jazz today, for too many of the younger men have thrust academic qualifications aside in favour of a rough-edged, earthy approach, supposedly representative of "heart-felt supposedly representative of "heart-felt emotion". All the poor technicians should queue up to hear Powell, for his playing combines all of the elements necessary to the major jazz soloist. A.M.

Bob Scobey's Frisco Band
Ostrich Walk: Indiana (V): Sobbin' Blues: The
Gurse Of An Aching Heart (V): Michigan
Water Blues (V): Sensation/Doctor Jazz (V): Jazz
Me Blues: Travellin' Shoes (V): A Closer Walk
With Thee: Ja Da (V): San.
(Good Time Jazz 12 in. LP LAG12180—27s. 6d. plus
8s. 114d. P.T.)
Recorded in 1056 ship in the control of the control of

Recorded in 1956, this is just another set of performances that show little enterprise, either in the playing or the selection of the tunes. These tracks can be listened to without too much discomfort, and they can probably be danced to as well; both are distinctly points in their favour. The most interesting performer is the veteran pianist, Jesse Crump, who shows a keen ability to play ragtime as it should be played. As far as the rest goes, though, we've heard it all before.

Annie Ross

Annie Ross
"Annie Ross Sings A Song With Mulligan!"
I Feel Pretty: How About You: I've Grown Accustomed To Your Face: This Time The Dream's On Me: Let There Be Love/All Of You: Give Me The Simple Life: This Is Always: Between The Devil And The Deep Blue Sea: It Don't Mean A Thing.
(Vogue 12 in. LP LAE12203—27's .6d. plus 8s. 11]4d. Pt.).
Annie Ross, if I may slip into theatrical

jargon for a moment, is decidedly Brechtian in her approach to jazz singing. She makes no direct assault upon the emotions, she never attempts to create an illusion of reality; instead she is detached, ironic, a singer who comments upon events instead of being possessed by them. In many ways this is a much harder thing to do than the other approach, what might be called the Stanislavsky method. But then "the consistently merlinesque Miss Ross", to quote Daniel Halperin's handy phrase, has more Daniel Halperin's handy phrase, has more talent than any other white girl singer I can think of. She has, for example, fewer manner-isms than Anita O'Day, while instead of her cool" technique being a negative thing, as it is with Chris Connor, for instance, Annie uses it in a functional way, as an aid to obliquity.

Brilliantly though Annie Ross performs as one-third of the Dave Lambert Singers, it is when she sings on her own that her artistic stature becomes apparent. And this record is, as readers may already have guessed, a fine

demonstration of her talents. Some people may be disconcerted by Annie's habit of bending the occasional note, of flattening it, but these dissonances are fundamental to her style. A nice contrast is obtained when Annie's voice is backed by the swarthy, almost leathery sound of Gerry Mulligan's baritone sax. Mulligan's solos are all thoughtful and vigorous, and as usual he imposes his personality upon the men alongside him. On half the tracks the Mulligan Quartet consists of Mulligan, Chet Baker, Henry Grimes and Dave Bailey; on the remainder Baker and Grimes are replaced by Art Farmer and Bill Crow. Adequately though Chet Baler performs (and he is always at his best with Mulligan), it is Art Farmer's solos which really capture the attention.

Artie Shaw-Ray Anthony-Lionel

Hampton
"Parade Of The Bands"
Love For Sale: Trumpet Boogie/Eli, Eli.
(M.G.M. 7 in. EP 704—8s. plus 2s. 7‡d. P.T.)

Despite the copyright inscription—"Recording first published 1959"—this EP contains a track (Artie Shaw's Love For Sale) dating from 1946 and first released here (on Parlophone) a dozen years ago. This is, as a matter of fact, the best title on the EP, containing a good clarinet solo by Artie Shaw as well as a contribution from Herbie Steward (later to be one of Herman's "Four Brothers") on tenor sax.

I've always had a soft spot for this particular band, despite the strings. The jazz section included Steward, Barney Kessel and Dodo Marmarosa, while the vocals by Mel Tormé and the Meltones were exemplary. Shaw's Love For Sale, incidentally, was reissued in this country a few years ago by the World Record

Trumpet Boogie is a vulgar, empty vehicle for Ray Anthony's over-brassy band; this track originated in the film "This Could Be The Night". Lionel Hampton's double-length Eli, Eli was made in May 1951 by a potentially interesting personnel which included Quincy Jones, Jimmy Cleveland, Benny Powell, Jerome Richardson and Don Lamond. Unfortunately this traditional Jewish melody is not slanted at the jazz market, and apart from some pleasant vibes interludes and a strong trumpet lead by Walter Williams there is little to interest readers of this column.

Lester Young—Teddy Wilson
"Pres And Teddy"
Prisoner Of Love: Louise: Pres Returns/Love Me
Or Leave Me: Love Is Here To Stay: Gigantic
Blues.

(H.M.V. 12 in. LP CLP1302—25s. 9d. plus 8s. 44d. P.T. Here's a feast for lovers of melodic, tasteful, intelligent jazz. Recorded just four years ago, five of these tracks were made at the same session as All Of Me and Taking A Chance On session as All Of Me and Taking A Chance Un Love (Columbia SEB10099) with Lester, Teddy Wilson, Gene Ramey and Jo Jones. Gigantic Blues is a reissue from Columbia 33CX10054 ("Jazz Giants '56") and features the same quartet, plus Roy Eldridge, Vic Dickenson and Freddie Greene. The story goes that Lester had only recently recovered from a long illness when these sessions took place; if so, he certainly seemed glad to be back in the recording studio-and with such a wholly compatible group. His aphoristic statements make a perfect foil for the dainty, gentlemanly keyboard work of Wilson, whose style seems to have changed not an iota during the past two decades. Lester's theme state-ments are deceptive in their simplicity; many tenor saxists in recent years have learnt to their cost that they might as well chase shadows as try to capture Pres's relaxed approach and sound. The faster tempo moves Lester into top gear for some thrilling passages on Pres Returns; one gets the impression here that all

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end of the last chorus.

This may not be Lester Young's greatest record, but it is certainly one of the finest he made during the last fifteen years. I would prefer to remember Pres this way than from his later records with Roy Eldridge, etc. No doubt E.M.I. will be criticised if they fail to release the Verve LP on which he plays clarinet as well as tenor. From a personal point of view, however, I think it would be a mistake to deliberately engineer an anticlimax after issuing such a superb album as this is. made during the last fifteen years. I would

Dempsey Wright Quintet

"The Wright Approach"

220 Special/Tapp Miller.

(H.M.V. 7 in. EP 7EGS508—8s. plus 2s. 7 d. P.T.)

Dempsey Wright, a 30-year-old guitarist from Oklahoma, has been working in California since 1953. He tends to be overshadowed by his colleagues on this, his first record, and fails to impress as a musician of great individuality.

Admitted American standards in guitar playing Admitted American standards in guitar playing are very high, and Wright must contend with Barney Kessel, Mundell Lowe, Jimmy Raney, John Collins, Jim Hall, etc. What raises the level of the performances is the exhilarating rhythm section (Vic Feldman, Ben Tucker and Stan Levey) and the vital swing of Richie Kamuca's tenor. Kamuca sounds like Wardell Gray in places, and like Wardell he has a tremendous feeling for the beat. Bill Holman is credited with the "arrangements", but as these consist merely of brief bridges, intros and codas, I can only presume Holman's name was linked so prominently with Wright's to help in promoting sales.

Joe Williams—Count Basie

"Memories Ad-Lib"
Ain't Misbehavia': I'll Aiways Be In Love With
You: Sweet Sue: If I Could Be With You: Dinab:
Sometimes I'm Happy/Baby, Won't You Please
Come Home: Call Me Darling: The Ose I Love:
Memories Of You: Honeysuckle Rose: All Of Me.
(Columbia 12 in. LP *Steres OSC3380; Mono 33 SX1175

—25s. 9d. plus 8s. 4‡d. P.T.]
Backed by Count Basie (on organ), Freddie
Greene, George Duvivier, Jimmy Crawford and
—on two tracks—Harry Edison, Joe Williams
meanders through a dozen familiar tunes.
Perhaps he felt that familiarity gave him the
right to deviate from the melodies; on several
tracks he certainly makes little or no reference
to the tune as written. I found myself becoming
more and more embarrassed as the programme unfolded, for Williams is not the kind
of singer to attempt such material. The gramme untoided, for williams is not the kind of singer to attempt such material. The rhythm section chugs along in an amiable fashion; there is even a short solo by Freddie Greene on Ain't Misbehavin'. Nothing, however, can save this boring LP from the limbo of mediocrity.

IN BRIEF

Pred Astaire. "Easy To Dance With." You're Easy To Dance With: That Face: I'm Building Up To An Awful Letdown: Just Like Taking Candy From A Baby: The Way You Look Tonight: I Used To Be Colone Bland/New San In The Sky: There's No Time Like The Present: I Concentrate On You: Hello Baby: So Near And Yel So Far: Sweet Sorrow. (H.M.V. 12 in. LP CLP1304—25s. 9d. 1918 Ss. 446, P.T.)
Possessing only the minimum of vocal technique, Fred Alaxire persuades us (well, me. at any rate) that he can

Possessing only the minimum of vocal technique, Fred Astaire persuades us (well, me, at any rate) that he can ding almost as well as he can dance. The secret seems to be parily his musician's flair for timing and phrasing, parily sheer artistry. This LP certainly presents him in splendid form. Five of the songs—Just Like Taking Candy, There's No Time Like The Present, Hello Baby, Swest Sorrow and I'm Building Up To An Anyial Leidown—are of his own composition, and for all of these, except the last-named, he is accompanied by a large studio orchestra. The remainder of the tracks (with the exception of That Face) present him backed up by the Oscar Peterson Trio, augmented in a couple of instances by Flip Phillips and Carlie Shavers. I can't think of any singer who sounds quite so nonchalant.

C.F.

Ernie Andrews. "In the Dark." In The Dark. Sunset Eyes: Around Midnight: Squeeze Me: Lover Come Back To Me[Song Of The Wanderer: Make Me A Present Of You: But Now I Know: Don't Lead Me On: Peace. (Vogue 12 in. LP VA160147—25s. 9d. plus 9s. 43d. P.T.) Ernie Andrews is a singer from Los Angeles who seems destined to take Joe Williams' place with Count Basie for so rumour has it). He is, I suppose, potentially a better vocalist than Williams, although he suffers with a number of exaggerated mannerisms; like so many singers today he seems to abhor melodies as written and skates away from the composer's wishes at the least provocation. By current standards this is a fair album, but I wish producer Gene Norman could have found time to give us some details about the accompanying band. It is a virile, swinging unit with some adequate soloists but the sleeve fails to list even the name of the leader.

A.M.

Dut the sleeve rails to list even has been as A.M.

Pearl Bailey. "More Gershwin Melodies." Lady Be Good: Clap Ye' Hands/I Got Rhythm: There's A Boat Dat's Leavin' Seos For New York. (H.M.V. 7 In. EP SEG7946—8s. plus 2s. 7‡d. P.T.)

Four more excursions by Pearl Bailey into vintage Gershwin, each every bit as good as those I reviewed last month. Splendidly laconic versions of Lady Be Good and I Got Rhythm have Pearl accompanied by rhythm section and a sizeable choir. On Clap Ye' Hands she sounds even more like Bessie Smith than usual, while There's A Boat Dat's Leavin' Soon is superior to most of the many recent recordings of this song—and I've heard them all. It's a pity neither the label nor sleeve tell us who the trumpet soloist is on the latter track—and it would also be nice to know whose band he was playing in.

C.F.

Chris Connor. "This Is Chris." Ridin' High: All Dressed Up With A Broken Heart|All This And Heaven Too: The Thrill Is Gons. (Parlophone 7 in. EP GEP8778—8s. plus 2s. 74d. P.T.)

First released as half of a now-deleted London L.P (the other half appeared here last month on Parlophone GEP8767), these four titles find Miss Connor in better form than usual. Perhaps the character of the songs is better suited to her highly stylised approach, but the fact remains that she stays in tune and indulges in few vocal gymnastics. Ralph Sharon emerges as the most constructive soloist in the supporting quintet, even if he does draw heavily on the styles of such eelectics as Andre Previn and Claude Williamson.

A.M.

Previn and Claude Williamson.

Jack Costanzo And His Afro-Cuban Band. "Mr. Bongo." Caravens: La La La: Coco May May: Melado De Cana: El Resbalosa[Chopsticks Mambo: Just One Of Those Things: Bongo Festeris: Abaniquisto: Goza Negra. (Vogue 12 in. LP VA160150—25s. 9d. plus 8s. 44d. P.T.) Records of Cuban-type music, dominated by bongo and conga drummers, tend to become boring in a very short time. Played singly these tracks are exciting examples of the shifting rhythms transplanted from South to North America, and there is some good trumpet playing to be heard from Paul Lopes. Costanzo hammers away relentlessly throughout, driving the band forward by the sheer force of his drumming. Just One Of Those Things, dressed up with an Afro-Cuban beat, appealed to me more than any of the other tracks, although Eddie Cano's plano playing in Chopsiichs Mambo is really very funny.

A.M.

Billy Eckstine (No. 2). "The Best Of Mister B." I Gotta Right To Sing The Blues: Love Is Just Around The Corner II Cover The Waterfront: I Wished On The Moon. (Mercury 7 in. EP YEP9509—9s. 3d. plus 3s. 94d. P.T.)
Reisued from a twelve-inch LP (Mercury MMB12002), those four tracks find Eckstine in good voice and surroundings. He succeeds in keeping his vibrato under control and stays in tune, two fundamental essentials frequently ignored by so many of today's singers. The accompaniments are of Jazz interest, with a Lionel Hampton-style vibraphone player on I Cover The Waterfrond, a Lester Young admirer (Paul Quinichette!) featured prominently on I Wished On The Moon, trombone on I Gotta Right To Sing The Blues and alto and trumpet on Love Is Just Around The Corner. A.M.

Mital Gaymor. "The Lyrics of Ira Gershwin." Som: The Half Of It Dearie Blues: Spring Again: Gatta Haw Ms Go With You: Here's What I'm Here For: I Can't Get Started I Treat Ms Rough: That Certain Feeling: My. Ship: There's A Boat Dais Leavin' Scon For New York: Island In The West Indies: Isn't It A Pity? (H.M.V. 12 in. LP CLP 1310—25. 9d. plus 8s. 44d. P.T.)

It's only been recently that the classier composers of popular songs have really begun to get their due! As for the lyric-writers, men like Lorentz Hart, Johnny Mercer and Ira Gershwin—they're only just creeping out of the wilderness and becoming acceptable in intellectual circles. So it's good to find an entire LP devoted to the art of a lyric-writer—Ira Gershwin. Mitzl Gaynor, a singer without pretensions, has several great virtues, among them the fact that her diction and phrasing are splendid and you can relish every word. Sometimes she snuggles up to a lyric (Gotta Haw Ms Go With You and Treat Me Rough, for instance) in a manner like Lena Horne at her smoochiest. Most of the time, though, these performances are straight forward, intelligent and nicely poised.

The songs—words and music, of course—are mostly wonderful, representing collaborations between Ira Gershwin and Vernon Duke, Harold Arlen and Kurt Weill, as well as brother George. It's good to have a full version of My Ship, especially after hearing what Miles Davis and Gil Evans did with the melody in "Miles

Ahead". Two of the highspots are The Half Of It Dearie Bluss, a fake blues that reeks of the 1920s yet is full of presence, and Isn't It A Pity?, a sad little song with a good, adult lyric, including this highly quotable couplet: "My nights were sour/Spent with Schopenhauer".

C.F.

Ted Heath And His Music. "Our Kind Of Jazz."

Four Fours: Stompin' At The Savoy/Ringside Suite.

(Decca 7 in. EP DFE6500—8s. 3d. plus 2s. 84d. P.T.)

This is a reissue from the twelve-inch LP LK4282, reviewed last May. The normal Heath line-up is heard on Ronnie Roulier's four-part Ringside Suite, an ambitious and slightly ostentatious work. Much better is Four Fours which has an exhilarating exchange of solos between the four tenor saxists—Don Rendell, Tommy Whittle, Ronnie Scott and Red Price. For Stompin' At The Savoy the band sports two complete trumper sections, which take part in a series of good-natured altercations. A.M.

A.M.

The Hi-Lo's. "And All That Jazz." Fascinating Rhvthm: Small Fry/Something's Coming: Lady In Red. (Philips 7 in. EP BBE12289—9s. 3d. plus 3s. P.T.)

The Hi-Lo's never seem to relax. It's their greatest failing. They are superbly accomplished, seem able to perform the most complex vocal gymnastics and yet they never really thrill me. Perhaps they are just trying too hard all the time. All these tracks are reissued from Philips BBL7288, an LP which Alun Morgan reviewed last March. The supporting group, directed by planist-arranger Marty Paich, is excellent, with particularly good solos by trumpeter Jack Sheldon.

C.F.

The Lambert Singers. "Down for the Count." Down For The Cosmi: Down For Double It's Sand Man: Little Pony. (H.M.V. 7in. EP 7EG8479—8s. plus 2s. 74d. P.T.) All four of these titles first appeared as part of the "Sing A Song Of Basie" LP (H.M.V. CLP1203), a highlight in the art of jazz singing. Dave Lambert, Jon Hendricks and Annie Ross multi-taped their voices to imitate the brass and reed sections of the Basie band, supported by the Count's rhythm team with Nat Pierce on piano in place of Basie, with results that qualify for the description "fantastic". The outstanding track is Hendricks long story, Little Pony, sung to a melody line created by the late Wardell Gray. If you can't afford the LP, then by all means get this record. A.M.

Red Nichols. "Parade Of The Pennies." Buddy's Habits: Japanese Sandman: Mississippi Mud: Delta Roll: Dixle/Avalon: Davenport Blues: Tea For Two: Bass Face Jos: Washboard Blues: Parade Of The Pennies. (Capitol 12 in. LP T1051—24s. 3d. plus 7s. 11d. P.T.) Most of these tracks are re-creations of the 1926-8 records by the original Five Pennies. Guided by Red Nichols himself and enjoying the advantages of hi-frecording at its best, they present a pleasant survey of things half forgotten. The instrumentation and arrangements are similar to those on the early recordings. The only trouble is that there wasn't all that much jazz spirit in those original versions—nor is there in these re-creations. Still, the muscicallinese and taste, which is ever-present, makes up for a great deal.

George Shearing Quintet And Orchestra. "Blue Chiffon." Love-Wise: For Heaven's Sake: Nocturne: Young And Foolish: Nina Never Knew: Kinda Cute! I'm Old Faskioned: I Love You: Welcome To My Dream: My One And Only Love: I'm Gonna Laugh You Right Out Of My Life. (Lapitol 12 in. LP Til124—24s. 3d. plus 7s. 2d. P.T.)

The George Shearing Quintet is frequently submerged beneath the glutinous sounds of strings, horns and flutes on this pedestrian LP of soportific mood music. Some perfectly good popular tunes have been dressed up in an ornate, ostentatious manner which robs them of their charm, and, worse, tries to give them a pseudo "Classical" sound. What happens to My One And Only Love is every bit as nauseating as "jazzing the classics". A.M.

Jeri Southern. "Ridin' High". Who Wants To Fall In Love: Ridin' High|He Reminds Me Of You: I Like The Likes Of You. (Columbia 7 in. EP SEG7935—8s. plus 25, 74d. P.T.

28. 74d. P.T.) Jeri Southern sings pertly but undemonstratively; in a slightly oblique way she reminds me of a cooler, more controlled version of Judy Garland. The songs are good and the accompaniments (the orchestra is directed by Marty Paich) well above average. A notable feature of the backgrounds are solos by Georgie Auld and Don Passeouties.

Dakota Staton. "Crazy He Calls Me." Crazy He Calls Me: Idaho: Invitation: Can't Lise Without Him Any More: I Never Dream: The Party's Over/Angel Eyes: No Moon Ai All: What Do You Know About Love: Morning, Noon and Night: How Does It Feel?: How High The Moon. (Capitol 12 in. LP TII70—24s. 36, plus 7s. 26, P.T.)
Dakota Staton must be one of the most overrated singers of the decade. She utters each word with the exaggerated clarity of a stranger who has just mastered the English language; the also borrows freely from many of her contemporaries, for instance in How High The Moon, where she copies—abeit very badly—the famous scat singing on Ella Fitzgerald's thriteen-year-old recorded version. The accompaniments vary in size and character and the group heard on Idahe and No Moon At All sounds as if it might contain Joe Wilder, Phil Woods and Don Lamond. In fact I enjoyed the supporting bands much more than Miss Staton's eelecticisms.

TECHNICAL TALK By PERCY WILSON M.A.

Optimum Playing Conditions

I have been intending for some months past to repeat and enlarge upon the dissertation I gave a couple of years or so ago on the setting up of arms and turntables so as to enable a stylus to sit cleanly and evenly in the groove at all points across a record. For my post bag has shown that

many readers are confused about it.

The advent of stereo has confirmed to the full that in the interests of quality, as well as of record wear, it is worth while to devise means of correcting all the residual errors which one had thought negligible even a few years ago; and I think I can demonstrate that it is now possible to achieve such perfect contact between stylus and groove as to give the finest standard of reproduction that the rest of the apparatus (record, pickup, amplifier and loudspeaker) will permit, whilst to all intents and purposes

That is a bold statement. To justify it, I must begin by stressing some well known facts—well known but often forgotten.

1. There is no single panacea, though, as I suggested in section 5.77 of my Gramophone Handbook, the objective is simple enough: to have a stylus which is so small and so free, dynamically, that it simulates an imponderable microscopic tool—like a ray of light, for example.

2. The sign of the achievement of that desideratum will be (with our present record material) that the pickup will play, without distortion, without needle chatter and without being shaken in the groove (even when children run in and out of the room with heavy feet) at a playing weight of 1 gramme or less for a 1 mil stylus or 2 grammes for a 1 mil stylus.

3. I choose these values because it can be deduced from Hunt's researches at Harvard and Barlow's in this country that with a 1 mil ball, whilst a pressure above about 11 grammes deforms the record material, a pressure below that amount only produces surface contact. The reason presumably is that higher pressures produce sufficient heat by friction to melt the record material, or at any rate make it "plastic".

4. Our aim should therefore be to obtain playing conditions whereby a playing weight of It grams or less becomes feasible. But it is dangerous to reduce the playing weight to a smaller figure than these other conditions will reasonably allow. For in that case the stylus will be thrown about in the groove, up and down and from side to side, and the deleterious effect of the tiny hammer blows so caused may be far greater than the frictional effects of a larger playing weight. If the record is damaged by impulsive, or reactive, wear at a single point it is irretrievably ruined. So one must have regard to the worst possible combination of conditions for this purpose and not merely to average expectancy.

Let us therefore agree categorically that too light a playing weight is worse than one on the

5. The factors that determine the minimum

high side.

safe playing weight are: the vertical and lateral compliances of

the stylus:

(b) the effective mass of the moving parts, as referred to the stylus (the "tip mass" as it is now called);

the restrictions placed on the tracing facility of the stylus by its shape and by the geometry and mechanics of the

carrying arm.

6. In a stereo groove there is vertical motion of the stylus as well as lateral motion. The vertical compliance is therefore of greater importance than it was for mono records; and

there must be an optimum value related to the effective tip mass in the vertical direction, and to the playing weight, since otherwise the stylus would leave the groove instantaneously after a sharp wave front. In the same way, in fact, as a motor-car will leave the road at a hump-back bridge if the speed is too great-only here the speed is constant and the other relevant factors are variable.

So beware of being misled by specious state-ments that the compliances are fantastically high; that may be no advantage if the tip mass

is not correspondingly low.

Remember, too, that the important factors are the compliances and effective masses in working conditions and not merely their average or static values. A resonance within those working conditions (i.e. within the recorded frequency range) may alter the effective values

catastrophically.

7. Since the shape of the stylus is spherical at its tip and not the same as that of the cutting tool, there will be up-and-down motion in the groove so that the stylus can accommodate its line of contact across the groove to the width at each point. This is known as "pinch effect". This up-and-down motion will be of less importance if the conditions mentioned at 5 above for a low playing weight are satisfied; and in those conditions we can go a step further and use a stylus of elliptical cross section (with its major axis across the groove) without risk of undue wear, and this will effectively reduce the pinch effect.

Alignment, Side Pressure and External Vibration

I now have several stereo cartridges in which the compliances and tip mass (both horizontal and vertical) are sufficiently good to permit of a playing weight of 1 to 2 grammes, provided the carrying arm is adequate for the purpose. I am in fact regularly playing my Decca ffss pickup on an experimental arm of my own devising at a playing weight of 1 gramme gramme is sometimes feasible, but only just; gramme gives a margin for extreme condi-

The problems one has had to contend with are those that I have mentioned on several occasions: good tracking alignment; complete balance in the groove and absence of side pressure, whether due to bearing friction or the drag of the moving record on the stylus; and insulation from external vibration. The latter has been a very ticklish one to elucidate, though I knew it could be done from some experiments I carried out a few years ago and from the demonstration I saw in the Weathers room at the Boston Audio Fair last autumn. It would be futile to achieve a low playing weight in a vacuum, if the conditions were such that the stylus would jump out of the groove every time one walked across the room. In my present set-up it makes no difference if I give the cabinet an appreciable thump with my fist; and I can stamp on the floor without trace of a shake. To avoid misconceptions, let me say at once that I have not mounted the cabinet on gimbals or employed stabilising gyroscopes! But the experiments are at too early a stage to be explained in detail: for a short period recently I lost the facility and it took some time and a lot of thought to regain it. So one learns.

So far as the desirable characteristics in the arm are concerned, the position is now quite clear. Let me enumerate them as I see them:

1. The tracking error should be as near zero as one can make it at all points across a record. Our comparatively coarse methods of setting up an arm may well preclude the possibility of making it less than about 1°. Since inter-modulation distortion is proportionate to the tracking error divided by the radius, we should in strictness aim at making that fraction a minimum and not just the error. So whilst one designs the "offset" and "overlap" of an arm so as to make that fraction a minimum one should set up so as to give minimum error at a radius of 21 in. which, I find, is the smallest radius to which good modern recordings go.

Whatever the length of arm from back bearing to stylus, I now recommend a "linear offset" of 3.45 in. This linear offset is the length of the perpendicular from the back bearing to the line passing through the stylus along the centre line of the cartridge; it can easily be measured by placing one edge of a sheet of notepaper along the centre line of the cartridge and moving it along itself until the other edge of the notepaper passes through the vertical bearing of the arm. The distance between that bearing and the corner of the notepaper is the linear offset.

This linear offset, as I have said, does not vary with the length of arm. The optimum overlap does. (The overlap is the distance by which the stylus comes in front of the middle of the turntable spindle when it is brought to the centre of the record.) Its optimum value is as given in the following table, the length of arm being measured from vertical bearing to stylus:

8 8 9 9 0.62 0.58 0.54 10 11 111 0.47 0.44 0.42 Overlap (ins.) Length of arm (ins.) 12 0.4 Overlap (ins.)

But, as noted above, the simplest method o setting up is to make the error zero at a radius of 21 in. For this a BJ or Garrard Protractor, or even a sheet of notepaper, can be used.

2. It is highly important that the stylus should enter the groove vertically as seen along the groove. Unfortunately, I have seen many styli mounted at an angle in the cantilever or the cantilever so mounted in the cartridge that the stylus is canted over. In these circumstances, when the cartridge is mounted squarely in the arm, it will rest anything but squarely in the groove. Fortunately in my experimental arm this takes care of itself.

3. When viewed along the radius of the record the stylus should enter the groove at a slightly trailing angle. It is important that the arm height should be set so as to ensure this. The trailing angle should not be large (less, in fact, than 5°), but it is better to err on the large side rather than to risk a leading angle which

will result in judder.

4. When the stylus is lowered on to a blank rotating disc it should stay put and not move inwards or outwards at any radius. If the turntable is statically level (as shown by a spirit level) and the arm is mounted so that its vertical axis of rotation is exactly at right angles to the disc, there will be an inward drag on the stylus, because of the friction of the rotating disc on the stylus. In playing conditions this inward drag would have to be counterblanced by a side-pressure from the inner wall of the groove on the stylus. Pay particular attention to this point, as many people assume that the outer wall has to press against the stylus to carry it across the record; this is entirely wrong, it is the inner wall that has the pressure, not the

Such a pressure will mean an instability of the stylus in the groove and in the case of stereo will mean that the recording on the left channel will be treated differently from that on the right; there will of course be a tendency of the stylus to ride up the inner wall and it may even come out of contact instantaneously with the outer wall.

The amount of this side pressure caused by record friction will be determined both by the

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Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input whether it be from pickup, tape, radio or microphone."

Extract from Test Report by J. C. G. Gilbert reprinted from the Music Trades Review, February, 1959, also reprinted in our Advertisement in "The Gramophone" October. The full two-page Test Report and an illustrated brochure on the amplifiers will be sent you on request.



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board line th joining create the ou depres opposi playing weight and by the coefficient of friction between stylus and groove. A small playing weight and a smooth stylus and record will of course reduce its value. Herein lies a potent recommendation for the Dust Bug and the Parastat, which keep the record surface smooth. But beware of anti-statics of the household detergent variety, or others of the alkly aryl sulphonate type. Within about 12 months they remove the surface lubricant which is included in the record material and leave a multitude of tiny pits. The sign is an increase of surface noise, but the effect is an increase of friction and therefore an increase of side pressure as well.

 To neutralise side pressure several methods are available, but before we come to these it would be well to discuss some other causes.

One obvious cause is friction in the arm bearings. As I remarked in the August issue, I have actually measured side pressures of from 3 to 5 grammes at the stylus due to this cause alone. Bearing friction has of course been one of the major problems with self-correcting alignment arms, such as the BJ. The BJ has succeeded where others have failed because the problem has been resolutely tackled. It has also been a major problem with linear tracking devices. Obviously, two bearings have twice the friction of a single bearing and four bearings have four times as much, other things being equal.

In the Cosmocord X286 arm the bearing friction has been reduced, it is claimed, to less than 20 milligrammes measured at the stylus; and that has also been achieved in the latest prototype model of the S.M.E. arm. (Its measured value is actually 0.18 grammes.) An even smaller value is attainable in my experimental model. And these small values are secured in all directions and not merely

laterally.

These values are much smaller than those due to record friction, though they are a sine quantom for reducing playing weight and therefore the record friction itself. I shall revert to the importance of free up and down motion in a moment.

6. Another cause of side pressure is magnetic. Some magnetic pickup heads have a large external field and this is acted upon by any iron in the vicinity. Even the levers under the Garrard 301 will cause a variation of side pressure with some magnetic heads and the spindle itself will pull the arm inwards. Believe it or not! So far as I know there is no remedy for a cause such as this except to change the

head.
7. Side pressure may also be caused by a tilt of the turntable or of the back bearing of the pickup arm or both. And it may be either inwards or outwards according to the direction of tilt, and so may be used as a corrective for the side pressure due to friction. Looking at the turntable along the line from spindle to arm bearing, a lift of the motorboard on the left will cause an outward side pressure which will be

practically the same all across the record. Note

that this tilt does not necessarily mean a lifting

to the left-hand side of the motorboard: if the arm is mounted at the back of the cabinet on the right it will mean a lifting of the back left-hand corner; if the arm is mounted across the front of the cabinet (as I myself prefer since it facilitates handling) it will mean a lifting of the back right-hand corner. Remember the axis of tilt is the line joining the spindle to the vertical

bearing of the arm.

Note also that if you were to lift the motorboard at the back bearing, tilting it about a line through the spindle at right angles to that joining the spindle to the bearing, you would create an inward swing of the stylus greater at the outside grooves than at the inside. So a oppressing of the back bearing would have an opposite effect and cause an outward swing.

This "dynamic levelling", as I have called it, may seem a tricky business, but it is usually simple in practice. Remember that the acid test is: Will the stylus stay put when placed down at any radius on a blank rotating disc. Some time ago I suggested that an acetate recording blank might be used for this purpose. Alas, I now find that playing weights above grammes are apt to score the disc, thereby increasing the friction to a value well above that to be expected from a vinyl surface. I myself use an old shellac blank where the friction is rather smaller, but not appreciably so, for playing weights under 2 grammes. I have been trying to persuade a recording company to press vinyl blanks, but of course one has to convince them that there would be a reasonable sale. I would like to see a 12 in. record produced with setting up stereo equipment instructions (like the Decca 7 in. disc, STO100), together with a metronome on one side and a blank on the other. It would be invaluable.

8. One of my valued correspondents has solved the problem of neutralising side pressure in a novel way. He has drawn a nozzle in a glass tube so as to have a tiny smooth hole. This tube he mounts vertically alongside the back bearing and about 2 in. to the right and in front of it. He then fastens a thread to the carrying arm and takes it over the nozzle of the tube to a small weight inside. The size of the weight required can be calculated from the geometry of the device; but the test of course is that the stylus should remain put on the revolving disc when the turntable is statically level, and for this test, too, a blank disc is required.

This method, fiddly though it may seem, has

This method, fiddly though it may seem, has some obvious advantages over the dynamic levelling method in cases where the playing weight and/or other conditions would entail a substantial tilt of the motorboard.

Whatever the method, one thing should be stressed: neutralisation of side pressure must be carried out if distortion, and particularly "end-of-side distortion", is to be reduced to negligible proportions. And it is even more important for stereo than for mono.

9. Another point that should be attended to is the lateral balance of the arm. Longitudinally, arms are balanced so as to give a more or less predetermined playing weight. I myself prefer to have a static balance with the stylus just clear of the record to start with and then to arrange for the required playing weight to be added; in fact, at the moment, I actually put the required weights on top of the pickup over the stylus (a 6 B.A. nut of the standard type weighs about ½ gramme).

Few arms, however, are balanced laterally, with the result that there is usually a counter-clockwise torque acting on the back bearing as viewed from the stylus; and according to the manner of arranging for offset in the arm, this may be quite substantial. With the Decca fiss arm it is fortunately small. With one of my (American) arms I had to add a weight of 1½ ozs. to the right of the back bearing in order to get a balance; and this though the arm is advertised as being dynamically balanced.

A unipivot bearing, of course, shows up a lack of balance at once and it is therefore easy to correct it in that case. But there are other methods, and a particularly clever one is used in the S.M.E. arm.

in the S.M.E. arm.

With some unipivots the use of a grease damping material is advised at the pivot itself, because otherwise there would be an observable resonance from the compliance of the small pivot and the mass of the arm. It is possible, however, to use a more substantial pivot which is free from this risk. In the early Cosmocord arm of 1950/51 a silicone grease was used for damping; but I found that after a while it became sticky and impeded the motion of the arm substantially, so I found it best to abandon

the damping idea altogether and to place my faith in design rather than in friction.

10. When all these points have been attended to there is a quite audible improvement in quality. The top strings become clearer and sweeter (more of a "jujube" quality, I used to say) and the edgy or siren-like tone in some records just disappears. Definition and instrumental resolution are much improved. Altogether, this attention to seemingly small details is well worth while.

Is it surprising that this should be so? After all, things that were negligible when one used blunderbuss pickups with playing weights of 5 ozs. or so (ounces not grammes) become of moment when compliances are so increased and the mass of moving parts so reduced that the playing weight is of the order of 2 grammes. I recall that when I wrote my first articles on "Needle Track Alignment" in these pages in September and October, 1924, some of my technical colleagues remarked that some of the effects that I had claimed were, alas, not observable. They are most certainly observable today with our much more sensitive instruments; and in precisely the way which my 1924 analysis forecast that they should be.

So we progress. I make no apology, therefore, for reviewing some of these fundamental matters from first principles again. Such a review has become urgently required; and it is bearing fruit in the way of improved quality and abolition (yes, very nearly abolition, apart

from dust scratches) of record wear.

Transistors

Regular readers will recall that in September and October I trailed my coat and declared that the day of the transistor was at hand. "There is nothing", I said, "that a valve can do that a transistor cannot do better and more simply!"

I have since been taken to task about my boldness and asked: "What about consistency?" and "What about high frequencies and high

ower?"

Of course, I hadn't overlooked those things. I remember only too well what I have seen at the Mullard Research Laboratory at South-ampton, where the techniques of the manufacturing processes are studied. I have also been informed that the Science Faculty at Harvard has decided that for future students transistors shall be substituted for valves (or tubes!) as the basis of the curriculum in electronics.

Now I can add one more important piece of evidence to justify my challenging attitude. I have just returned from a visit to the General Electric Company's works at Hazel Grove in Cheshire where transistors are actually made, and I have seen them being made in large quantities (70,000 a week at present) and to small tolerances. What is more significant is that by employing new techniques the group has achieved an average yield between 70% and 80% over all with the yield on one as high as 90%.

That so high a percentage should be passing the final test measurements in place of the 25% to 30% which was the figure a year ago means two things: first, that production can be stepped up with a consequent reduction in prices; and, second, that the 90% that pass the "Go—no go" tests must achieve a narrow measure of consistency—and as I watched them pass through that is what I found.

All this has been achieved by the development of accurate techniques, mostly automatically controlled. As one wit put it, "We can be satisfied that the problem is solved when we can substitute automatic machines for Swiss watchmakers" (who, of course, are accustomed to work to small tolerances).

These techniques include not only methods of gauging the thin germanium and silicon wafers to a 1 thou tolerance, automatically sorting the different thicknesses into separate groups, but methods of cold welding, and of sealing metal to glass so as to minimise leakage. The machines which do these things are just fantastic in their cunning.

The result is that radio frequency and audio power transistors are now being produced in quantity. I am told that some 200,000 gallons of water a week-to be increased to 500,000 gallons by 1961-are used for cleaning; and liquid nitrogen is used at the rate of 80,000 cubic feet a week and hydrogen at 12,000 cubic feet a week.

Mr. C.F. Machin, who is General Manager of the Semiconductor Division at Hazel Grove, is to be congratulated on the change that has taken place. A spectacular achievement! P.W.

stylus of such amplitude as to overload the first stage of the amplifier. I know of arms which have many desirable characteristics in which this actually occurs. We have not been able to detect any unhappy characteristics of this kind with the S.M.E. arm.

The second type of resonance is due to the tuning of the mass of the arm with the compliance of the bearings. In the S.M.E. arm this is so high that it is of no consequence.

The third type is a function of the material of the arm. A tube of aluminium or duralumin of the size of the S.M.E. arm does exhibit resonance within the recorded range. S.M.E. arm of stainless steel, damped as it is with a fibre-wood insert, exhibits no resonance below 20 kc/s. (I have not tested it for higher frequencies.)

5. It should be possible to set up the arm accurately so as to ensure minimum tracking error. Provision is therefore made for sliding the base so as to obtain accurate adjustment of the spindle "overlap" to accord with the "offset" of the cartridge in each case. In this way, the tracking error can be made less than 2 deg, for the 9 in, arm and less than 1 deg, for the 12 in. arm, zero error being at a radius of

24 inches in each case.

TECHNICAL REPORTS



S.M.E. Pickup Arm. Price: 9 in. arm £25; 12 in. arm £27 10s. 0d. (incl. P.T.). S.M.E. Ltd., Steyning, Sussex.

Maker's Specification.

Lateral Bearings: Pillar type, diamond lapped to Lateria Deurings:
mirror finish.
Vertical Bearings: Knife edges.
Pivot Friction: Less than 20 milligrams.
Arm: Stainless steel with wood insert.

Pinot Friction: Less than 20 Intiligrams.

Arm: Stainless steel with wood insert.

Cartridge Shells: Interchangeable 4-pin, spring loaded.

Balance Control: Both longitudinal and lateral so as
to ensure complete and accurate stability.

Playing Weight: Instantaneously adjustable for any
cartridge from 0.5 to 5 grams (calibrated).

Height Adjustment: 4"

Length Adjustment: 4"

Length Adjustment: By sliding base to ensure accurate
tracking.

Anti-numble: By mounting of base plate.

Anti-numble: Lowering and Raising: By hydromechanical control.

Finish: Satin chrome.

I have commented several times on the fantastic results we obtained with the prototype of the first model of this arm. Since we made those tests several features have been re-designed with a remarkable improvement in performance as well as in utility.

To describe fully how this has come about would need an essay in the mechanics and geometry of arm design. But the salient features can be quite briefly stated.

First of all, let us notice that the fundamental requirements for accurate tracking have all been completely met. These are:

1. The bearing friction, both lateral and vertical, should be as low as possible. In this case, they are less than one-tenth of those of any commercial arm I have ever tested, even of the so-called "transcription" type.

2. The balance should be such that, with

playing weight removed, the centre of gravity of the arm is at the point of intersection of the vertical and horizontal axes. It should be possible to adjust this balance whatever the shape and mass of the cartridge in use. When such an adjustment has been made the arm plus cartridge will float freely at any angle, and at any position across a record.

This is the first commercial arm I have ever tested in which this condition is satisfied. The necessary adjustments are both simple and effective. First, the change of cartridges is provided for by having moulded shells with the best plug-in connection (similar to the Ortofon arm) that I have ever come across. The contacts, being spring-loaded, are positive and sure. Four are provided, namely, separate positive and negative for each stereo channel; the arm itself is independently earthed.

Then, a longitudinal balance is secured by a sliding weight on the arm extension at the rear of the bearings. This weight is held in position, as set, by a spring-loaded ball.

The lateral balance is most ingenious. Owing tothe offset of the shell and cartridge to secure accurate tracking, the mass is overbalanced to the left. So it is necessary to add a compensating mass to the right of the longitudinal balance weight. This is secured by having a rod in the form of a right-angle. One part slides through a slot in the back case of the arm and at rightangles to the arm itself; the part at right-angles to this (and therefore parallel to the arm) carries a small sliding weight. By sliding this rod laterally the necessary lateral balance can be obtained. By sliding the satellite weight along the rod, we have a means of adjusting playing weight, whatever the cartridge in use; and this has been calibrated by markings along the rod. The positions of the sliding rod laterally and the sliding satellite weight longitudinally are fixed by spring and ball-loading.

This is all very well and ingenious, as I told the designer. But how does one tell when an accurate balance has been secured? One can see a longitudinal balance, but what about the lateral? That, again, is most ingenious. One puts a support under the arm in front of the bearings and then lifts the arm with a pencil from a point behind the bearings. When the balance is accurate both knife edges come away from their sockets simultaneously. Setting the balance is thus the simplest of processes. Incidentally, the knife edges are not in line but at a small angle. This ensures two things: first, a two-point contact, instead of a line contact, thereby minimising friction; and second, a stability in alignment, instead of a sliding uncertainty.

3. I should stress at this point that this longitudinal and lateral balance is of the utmost importance both in securing minimum friction and in protecting the pickup from external vibration. With this arm I can walk across the room without disturbing the stylus even when the playing weight is as low as 1 gram. Moreover, the bearing friction does not vary at different points across the record or at different playing weights (secured, as already explained by sliding the satellite weight along the balance rod). This feature also means that unbalanced side-pressure between stylus and groove can be avoided whether by the process of dynamic levelling or by other special devices.

The difference in the quality of the reproduction when accurate balance has been provided, has to be heard to be believed. The quality at the extreme top and at the extreme bass cleans up in fantastic fashion.

4. The arm itself should be resonances below 20 kc/s are avoided. There are two or three dangerous ones. The arm mass as seen from the stylus tunes with the compliance of the cartridge as seen from the stylus. If the frequency of this resonance is round about 20-30 c/s it may accentuate rumble from the motor. If it is of the order of 5 c/s, and the arm is unbalanced dynamically (which, of course, is not the case here) external vibration, caused by adults walking or children running across the room, may impress a signal on the

1 am aware that the foregoing five points read like an optimistic advertising blurb. But these are the facts that apply to the production model that I have tested: it was in fact the first off the line; and it is clear from the superfine workmanship that the tolerances are exceedingly close.

Checking the friction of the bearings as seen by the stylus has been a matter of some delicacy. I have a Swiss "Correx" gauge which is cali-brated to a minimum of 0.3 gram, But this is too coarse! To measure down to 10 milligrams or so I resorted to a simpler, but very effective device. I cut off a strip of notepaper in. wide and marked it off in inches and fractions along its length. When holding this strip 4 inches from the end I was able to move the balanced arm and cartridge (i.e. before playing weight had been applied) with the free end without bending the paper. The pressure required could then be checked on a chemical balance. The pressure required It came to 15 milligrams vertically and 18 milligrams laterally. Fantastic! I should just say that it is. I have not had anything approaching this freedom except with an experimental arm of my own.

The makers claim that this arm is suitable for playing at under 1 gram as soon as cartridges of high enough stylus compliance and low enough tip mass are available. I can confirm this. I started with a Decca fis head with a playing weight of 2 grams. (The head, by the way, fits nicely in the shell provided, and an appropriate contact slide is available.) trouble at all. Reduced playing weight to 12 grams: again no trouble. Reduced to 11 grams: still no trouble. Reduced to 1 gram: a little shake on one operatic record at a place of large amplitude with rather strident high notes sounding at the same time; increasing playing weight to 11 grams removed this shake. So I should say that the optimum playing weight is 1½ grams. This was with the 12 in. arm. With the 9 in. I should say that 1½ grams

would be the ticket.

The Grado "Master" cartridge behaves well at the same playing weight. The Tannoy is best (and a very good best it is!) at 21 grams. I haven't yet tested any others.

Now what does this mean in practical terms. Just this, that provided the discs are kept scrupulously clean, record wear will disappear. So, although the arm is expensive, as arms go these days, it will save its cost in records in a very short time.

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One special indication of this deserves mention, since it also shows the value of the viscous lowering device as well. Have you noticed the effect of trying by hand operation put a cartridge with playing weight of over grams on to the middle of a record? Inevitably, oner or later, you will cause a tiny "pop" on the surface. This may also occur when trying to lift the stylus from the groove. With a playing weight of 11 grams or under it will not occur: the stylus has insufficient power to penetrate the record surface. With the oil-damped lowering device on the S.M.E. arm you have no occasion to lower or raise by hand: the flicking of a little lever does the trick with far more delicacy than a human hand could

The S.M.E. arm, then, has everything one could wish for: accuracy, balance, freedom, non-resonance, suitability for all cartridges, flexibility to meet different playing conditions. I know of no other arm on the market today which comes anywhere near this standard.

Telefunken 76K Tape Recorder. Price: 64 gns. Distributed by Welmec Corporation, 147 The Strand, London, W.C.2.

Maker's Specification

Speeds: 3\(\frac{3}{2}\) and 1\(\frac{1}{2}\) i.p.s., 4 track, giving playing times

of 6 hours 20 minutes, and 12 hours 40 minutes
with 5\(\frac{1}{2}\) inch spool of double play tape.

Frequency Responses: 30-16,000 c/s and 30-9,000 c/s ±

2 db.

requency responses: 30-10,000 c/s and 30-9,000 c/s ± 2 db.

labsits: from microphone or radio. Sensitivity, 2 mv.

at 2 mΩ (with polarising for condenser microphone
if required) and 2 mv. at 100 kΩ.

Outputs: 2V into 18 kΩ (audio playback): 10 V into
100 kΩ (crystal phones): 5 V into 2 kΩ (magnetic
carphones): or 2.5 V at 4.5 Ω into internal oval
speaker or external speaker.

Filias wish: Automatic stop. Digital tape position
indicator. Fluorescent bar type recording indicator.
Voltages: 110-240 volts A.C. 40 watts 50 c/s. (conversion available to 60 c/s).

EM84, and two selenium rectifiers.
Dimensions: 64 in. by 124 in. by 124 in.

Weight: 21 lbs.

Since receiving the Telefunken 85 for review (see the December 1958 issue) I have had great respect for the performance of these machines and I know that the standards set by that model have been the subject of much discussion in the industry. The announcement of the 76K, which claims almost as wide a frequency range and a caams aimost as wide a frequency range and a greatly extended playing time by the use of four tracks and lower tape speeds, is not likely to cause the same surprise simply because one is now prepared to accept that if they say they can do it—they can do it! The 76 models (there is a table version at 57 gns.) are derived from the model 75 reviewed by P.G.T. last January. The mechanism appears identical except for the provision of 54 in. spools. The main advance provision of 5‡ in. spools. The main advance lies in the use of twin erase and recording/ reproduce heads and the additional facilities which they permit.

As this is the first review of a four-track As this is the first review of a four-track machine perhaps a brief explanation of the principle is called for, especially as the system has recently been adopted by a group of manufacturers in the U.S.A. and is widely used in Europe. Most people are familiar with twin-track operation where the recording occupies half the width of the tape and where the tape is turned over at the reel's end and used in the reverse direction. The new technique is to divide the width of the tape into four tracks (with a tiny gap between them) and by the use of twin heads and switching, to use tracks one or three in one direction and two or four in the other. This eases the problem of cross-talk between the windings in the heads (which makes twin-track stereo heads so expensive) whilst still permitting the playing of tapes recorded on a twin-track machine. The disadvantages are the very high degree of accuracy with which the me hanism must traverse the tape and reduced ares of tape available to receive the recorded



information and in consequence a probable worsening of the signal to noise ratio.

In the present case the switching between tracks is performed by a green and red push-button on the tape head cover and the noise problem has been largely overcome by the use of a low noise transistor stage on playback: as this cannot introduce hum it has been possible to extend the low frequency response to 30 c/san extra octave. When the green button is pressed, recording and playback take place on track one: depressing the red button transfers these operations to track three. In addition when recording is taking place on either track the playback transistor is automatically switched to the idle track and its output is connected to the earphone sockets. Thus one could record say piano on one track and sing to it on the other, and if dissatisfied with one's vocal efforts rub them out and try again without losing the piano part; until, eventually satisfied, pressing both buttons enables both tracks to be heard together.

Measurements showed that the claimed frequency response was easily achieved when recording into the radio socket and measuring at the audio output connection. Using the complete playback amplifier showed a small loss at the extremes of the range. Signal-to-noise ratio with the tape supplied was better than 40 db and was almost entirely hiss. In practice this means that hiss is present on the quiet passages of a musical item when using a wide-range amplifier and speaker, but would pass unnoticed for much of the time. It was com-pared at 3½ i.p.s. with the model 85 half-track machine and seemed no worse in spite of the much smaller tape width used, although the character of the noise was slightly different, something I have noticed before with transistors. It would appear therefore that the transistor used in the 76 is quieter than the valve used in the 85: I have not previously found this to be so unless very carefully selected transistors are

I was very keen to find out if the use of the very narrow quarter track made the choice of tape important and so I spent some time recording white noise on various tapes and listening for drop-outs and fluffing caused by faults in the tape or imperfect contact between moving tape and head. Telefunken do not use pressure pads, thus increasing the life of the heads but also increasing the demands on the tape: the half-track machines have shown some erraticism, particularly with polyester base tapes although they are quite happy with the recom-mended variety. In the four-track machine there is no doubt that the tape must be as specified and furthermore if it is old or damaged by stretching this will be immediately apparent. The mechanism of the Telefunken with its tapeoperated brakes is not likely to cause trouble, but tapes that have been played on less gentle machines are not always usable, particularly on the two outer tracks. In the matter of wow I was particularly impressed, for even at the low speed it was rarely noticed and to my surprise piano recordings at 3\frac{1}{4} i.p.s. were completely acceptable. At no time was any breakthrough

heard from a track adjacent to the one in use, although fully modulated tone recordings were deliberately recorded to check this possible

The model 76 is a most remarkable machine capable of satisfying all but the most fastidious, possessed of great versatility and in view of the great economy in tape and the reasonable cost, likely to become a popular choice for the

The Jason AG10 Audio Generator. Price:
In kit form, £14 5s. 0d. Built and tested,
£17 10s. 0d. The Jason Motor and Electronic Co., 3-4 Chapel Street, Oxford
Street, London W.1.

Street, London W.1.

Maker's Specification.
Variable capacity tuned Wien bridge oscillator.
Frequency range: Sine wave 10 c/s-100 Kc/s. Square
wave 10 c/s-50 Kc/s.
Distortions: Less than 1 %.
Square wave: Rise time 2 microseconds.
Variable mark/space ratio
Accuracy: Within 3 % of scale reading.
Output: Co-axial socket. Switched attenuator giving
0.1 mV., 1 mV., 10 mV., 100 mV. variable attenuator
multiplying above ranges 0 × 10 times.
Output impedance: 600 ohms at 0.1 mV. to 1 V.;
6,000 ohms at 1-10 V.
Values: (2), EF80, EZ80.
Power requiserements: Adjustable 200-250 V. A.C.,
28 V.A.
Dimensions: 11½ in. by 5½ in. by 7 in. deep.
Weight: 9 lbs.
Over the course of the pext few months I

Over the course of the next few months I over the course of the next few months I propose to write a series of articles dealing with the problems and methods of measuring amplifiers, microphones, loudspeakers, etc. Some measurements can be made with a fair degree of accuracy with fairly cheap apparatus, whilst others demand the use of hundreds, if not thousands, of pounds worth of equipment. In order to review measurement apparatus one order to review measurement apparatus one must be in a position of access to other measuring apparatus at least 10 times as accurate as the equipment under review. Perhaps I am rather more fortunate than most people in this field, for I have all the finest measurement apparatus for I have all the linest measurement apparatus at the Northern Polytechnic, some of which is the finest in its class. Further, the design of test apparatus has always been one of my particular interests, for I feel that one cannot interpret the readings with accuracy unless one has a considerable detailed knowledge of the actual measurement gear. One can be completely deceived by using poor equipment, and perhaps the cathode ray oscillograph is one of the most

The cost of measurement apparatus rises at some exponential law with small improvements in accuracy and often measurements to an accuracy of 1-2% are adequate for many purposes. If this was not true one could not have multi-range voltmeters, ammeters, etc., with D.C. and A.C. ranges. For the person who wishes to confirm the claims of manufacturers about amplifiers, there is one instrument that becomes essential in addition to a good multirange meter, and that is some form of audio signal generator. Undoubtedly the cheapest form is a good quality test record, but unfor-tunately this introduces the pickup with its inherent distortion into the measurement.

During the past few years several companies have offered well designed test equipment in kit form, much of which is of sufficient accuracy kit form, much of which is of sufficient accuracy except for strictly laboratory measurements. One of these companies is the Jason Motor & Electronic Co. who, under the guidance of the Managing Director, Geoffrey Blundell, have brought a range of test apparatus, tuners and amplifiers in kit form on the market. Having seen much of this at exhibitions, and thinking about this series of articles, I thought that the Jason AG10 audio generator should be selected as the first unit for review. as the first unit for review.

There are several ways of generating an audio signal and in the earlier days the beat-frequency oscillator claimed priority. It has



one advantage over most other forms of oscillator in so far that one can cover the whole of the audible range from 20-20,000 c/s with one sweep of a dial. Against this is its high basic cost-from £60 to £200-and the lack of frequency stability, particularly near zero frequency. Also the output had to be metered as the output amplitude does not remain constant, even with the best instruments, over the whole range. Later followed the Wien bridge oscillator, which is fundamentally stable, constant in amplitude and only suffers the slight disadvantage that it is not easy to obtain more than a 10 times frequency range. Hence it is usual to have switched ranges covering 20-200, 200-2,000 and 2,000-20,000 c/s, etc. Again there are two ways of obtaining this frequency coverage either by ganged variable capacitors and switched and matched fixed resistors, or by ganged potentiometers and switched and matched capacitors. As it is rather expensive to obtain ganged potentiometers with track accuracies better than 1%, which is necessary for this type of circuit, it is usual to use variable tuning capacitors which can be matched to a very high order of accuracy. The 10-1 frequency range is dictated by the maximum to minimum capacitance range of the variable capacitor and the stray wiring capacities.

Hence in the Jason design a standard two-gang variable tuning capacitor is used as the variable branch in the Wien bridge. This is made into an oscillatory circuit with an EF80 pentode, which is followed by a further pentode coupled with R.C. coupling. The output from this pentode is fed back into the Wien bridge as positive feedback, which causes the circuit to oscillate at a frequency determined by the bridge components. Also a part of the output is fed back to the cathode circuit to the first valve through a thermistor which maintains a constant amplitude of oscillation. The output from the second pentode is then either fed direct to a cathode follower output stage with a fixed and variable attenuator in the cathode circuit when one requires a sine wave output or a further triode pentode stage is switched into circuit which clips and squares the signal before it reaches the cathode follower stage. In order to minimise hum, which can be difficult with Wien bridge oscillator due to the very high impedances necessary to cover low frequencies, very adequate resistor-capacitance smoothing is provided for the H.T. supply which is derived from a full-wave valve rectifier. To assist further in hum reduction, a humdinger is used across the filament circuit of the valves

The AG10 audio generator was supplied in a built-up form and calibrated and tested by the makers. The external appearance is very clean with recessed controls and calibrations engraved on the rear of a transparent Perspex panel. Internally the wiring is comparable with the best measuring instruments and far neater than the majority of radio and television receivers. Only the best components are used, many of which have accuracies of 1%. First the frequency ranges of the sine and square wave outputs were checked and the calibration was within the thickness of the indicating cursor, except at the extreme ends of the scale, where it had a

maximum deviation of 2.5%. Then the output was viewed on a Cossor 1049 low frequency oscillograph for the lower ranges and a Solartron high-speed oscillograph for the high frequency square wave response. Visually it is virtually impossible to estimate small percentages of harmonic distortion on a sine wave trace and hence a Marconi Instruments harmonic distortion meter was used to check the percentage harmonic distortion at the same time. The sine oscillograph tracing appeared sinusoidal, which was confirmed by the harmonic distortion meter. At 1,000 c/s, with a measured output of 1 volt R.M.S., the measured distortion was 0.6%, which increased to 1.1%

Square wave measurements are rather more difficult, for one must use an oscillograph that is linear in frequency reponse at least up to the fortieth harmonic of the basic repetition rate. For example, with an oscillograph having a restricted frequency response, it is possible for an applied square wave to be reproduced as a sine wave! The Solartron high-speed oscillograph is linear up to 10 Mc/s and proved that the Jason generator produces good rectangular waves up to 20 Kc/s. From 20-50 Kc/s there is a slight rounding of the leading corners, but no suggestion of ringing. The rise time is within the maker's claim of two microsecs.

Next the accuracy of the fixed step attenuator was checked with an Airmec millivoltmeter coupled across the output. This meter is accurate within 2% from 1 mV to 1,000 mV for a frequency range from 20 c/s to 10 Mc/s. Again the Jason equipment met its specification as one would expect as the attenuator resistors have an accuracy of 1%. The maximum output of the AG10 is 10 volts when loaded with a resistor of 5,000 ohms, and this can be adjusted accurately by means of an internal control.

From these tests I can thoroughly recommend the Jason AG10 as a good test instrument, and adequate in performance for testing domestic and industrial amplifiers by the service engineer and the enthusiastic amateur-and I would not be surprised if a number do not find their way into the laboratories of a number of manu-IOHN GILBERT facturers.

A/Z Twin-Twenty Stereophonic Amplifier and Tone Control Unit. Price: Twin-Twenty power amplifier, £30; tone control unit, £20. Sound Sales Ltd., West Street,

Farnham, Surrey.
For many years the amplifier systems produced by Sound Sales Ltd. have been respected as well designed and engineered equipment. With the advent of stereophonic discs and tapes the manufacturers have designed a completely new equipment consisting of two units, a combined two-channel 10-watt power amplifier, and a separate control unit, the excellent presentation of which caused the Council of Industrial Design to include it in their recent exhibition of high quality sound apparatus.

Power Amplifier

This consists of two separate 10 watt power amplifiers fed from a common power supply. The input to the amplifier is taken from an octal socket which also supplies power to the contro unit. The socket is R.C. coupled to the first valve amplifier stage that uses a low noise Mullard EF86 pentode. Direct coupling is used to a Mullard ECC82 phase splitter stage with a phase correcting network in the anode circuit of the EF86. Two signals at 180° apart are R.C. coupled to the push-pull output stage using Mullard EL84 valves. This stage operates under ultra-linear conditions, the screen of the EL84 being connected to a tapping on the massive output transformer. The two amplifiers are identical in design and layout. Power for

the two 10 watt amplifiers, the control unit and for a tuner is derived from a heavy power transformer, and Mullard GZ34 full wave rectifier. Choke and electrolytic capacitors are used to keep the 100 c/s ripple voltage on the H.T. rail to a minimum. Adequate decouping by R.C. smoothing is used for the first and second stages.

The problem of keeping mains hum to a minimum has been approached by keeping the power lead to the control unit separate from the multi-leads feeding the main amplifier, and using a separate heavy duty mains on-off switch on the pre-amplifier control unit. A single 750 mA fuse is used in the negative H.T. supply line with current limiting resistors.

The layout of the components on the 121 in. by 10 in. by 61 in. high gold hammered chassis is of interest. In the centre of the chassis is mounted the power transformer and smoothing choke. Near to each 10 in. side of the chassis are mounted the valves, access to which is made by hinged ventilated streamlined cages. The centre of the chassis and its components is covered with a detachable inverted chassis that completely screens the iron cored transformers and chokes from the valves. Below the main chassis the various smoothing electrolytic capacitors are mounted, thus ensuring that they do not operate at elevated temperatures, a point often forgotten by many designers. All the various resistors and capacitors used for the valve circuits are neatly mounted on good quality insulating boards, and in the remote case of component failure they are readily accessible and replaceable.

The output transformers are worthy of comment. Using grain orientated laminations, they are somewhat large by modern standards due to the sectionalising. The transformers are fully impregnated against humidity and, like the mains transformer and choke, are quite silent mechanically. The secondary winding is tapped to accommodate loudspeaker imped-ances of 3, 8 and 15 ohms. I like the use of four-pin valve sockets as the output connections in conjunction with solid plugs, for it simplifies the phasing of loudspeakers which, once they are correctly phased, require no further attention. Feedback over the amplifier is taken from the secondary winding back to the cathode circuit of the EF86 valve.

Measurements and listening to this equip-ment has extended over several weeks and the following tabulated list compares the manufacturer's literature with measured figures. For these measurements the following technique was used. A Dawe R.C. oscillator giving a pure sine wave or a Hewlett-Packard square wave generator was connected through a Marconi A.F. attenuator to the input of the amplifier circuits. Also across the input circuit an Airmec millivoltmeter measured the sine wave ampli-tude. The two output transformers were connected to Heathkit or Marconi A.F. wattmeters, a Cossor double beam oscillograph and a Marconi distortion factor meter.

Manufacturer's Specification Power Output: 10 watts per channel 13.5 watts peak 0.065 % per channel

0.060 % per channel Sensitivity: 100 mV per channel Hum and Noise: better than -80 db Feedback: 20 do Damping Factor: 21 Margin of Stability: Not quoted

Not quoted
Power Consumption:
with control unit—105 W requency Response: Flat 20-25,000 c/s

Measured Figures

10 watts

0.08 % and 0.085 % 45 mV for 10 watts

-82 db at 10 watts 20 db

8 and 9 db

108 W at 230 V. 50 c/s A.C 1 watt output: 1 watt 30-20,000 c/s -2 db at 20 c/s -1 db at 22 Kc/s -2 db at 30 Kc/s

-3.5 db at 40 Kc/s

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Twin-Stereo Tone Unit Power Ampli

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The actual compar Taking following constar Frequen then fla Frequent Power of After inputs ! general

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ound Sales Twin-Twenty Stereophonic Tone Control Unit and Amplifier.



The figures quoted above are proof of the actual performance of the power amplifier compared with the published performance. Taking 1,000 c/s as a reference frequency, the following table gives the power output with a constant input signal:

Frequency c/s 20 Power output W 7 then flat power output to 15 Kc/s falling to:

Frequency c/s 17K Power output W 8 27 K 36K

After these figures were taken with sine wave inputs the amplifier was fed with a square wave generator and non-inductive 15 ohm resistors were connected across the output transformers. Also across the output terminals was connected a Cossor double beam oscillograph, thus displaying simultaneous information from each channel. There has been much technical argument as to the validity of square wave testing for, unless the person taking measurements has had considerable experience in oscillographic work and the interpretation of the beam tracing, quite erroneous decisions can be made. Probably sine squared pulse testing is a better method, but unfortunately no manufacturer has yet made suitable commercial measuring apparatus. Experience indicates that the Sound Sales power amplifier fully meets its designer's claims, giving an excellent transient response with very little overshoot on the leading edge of the pulse.

Tone Control Unit

Each channel of the twin channel preamplifier and tone control unit consists of a low noise Mullard EF86 R.C. stage with an eleven-position input selector switch. Feedback from the anode circuit to the grid circuit compensates for the various recording characteristics. In the grid circuit of the second stage, one half of a Mullard ECC81 is the interchannel balance control. Between this resistance-capacity coupled stage and the second half of the ECC81 are the bass, treble and presence variable controls. The circuits used here are based on the Baxendall arrangement published in the Wireless World, and one of the most versatile to date. The volume control is in the output circuit of the second half of the ECC81. All the controls are ganged and are carefully selected and measured potentiometers.

The appearance of the control unit follows the pattern set a few years ago by Sound Sales and which has met universal approval. The front panel measures 11 in. by 41 in. and consists of a Florentine bronze overlay panel which can be mounted in a cabinet with four bolts, the cut-out in the cabinet being 97 in. by 41 in. Behind the bronze overlay panel is a second checolate coloured panel carrying printed labels for the various controls. A completely transparent sheet covers the chocolate panel so that it cannot be scratched or finger-marked. The following controls are mounted on the front panel reading left to right: eleven-way switch selector, bass control, balance control,

input and output jacks for mono tape machine, presence control, treble control and volume control. Also on the bottom left-hand side is a mono/stereo two-position switch balanced at the right-hand bottom corner by a heavy A.C. mains on/off switch.

The whole of the control unit is fully screened in a gold hammered finished metal chassis with removable top and bottom screens. Connections for the various input circuits are made by means of a 20-way input connector strip. There are also three screened phono sockets for low level inputs from gramophone pickups. Connection to the main amplifier is made with a multi-way cable terminating inside the control unit and measuring 3 ft. long.

The following table compares the manufacturer's published figures with those measured with the same apparatus used for the power amplifier:

Manufacturer's Specification Measured Figures Specification
Sensitivity:
Microphone—1.4 V
(obvious misprint for 1.4 millivolt) 0.7 mV Tape recorder playback— 125 mV 95 mV across 0.25 M. ohms 10 and 11 mV 125 mV
Radio inputs (3)—30 mV
Pickup, crystal, mono
or stereo—100 mV
Pickup, low level, mono
or stereo—5 mV
Tape inputs, high
impedance—14mv 66 mV 2.6 mV 11mV +18db to -20 db +18 db at 50 c/s
-21 db at 50 c/s Treble control: +10 db to - 27db +12 db at 15 Kc/s -24 db at 15 Kc/s Presence ± 5 db from 3 to agreed Cross-talk: -48 db -30 db at 1 Kc/s -45 db at 10 Kc/s -32 db

All the quoted measured figures are the inputs required to produce 10 watts across a ohm non-inductive load and the bass and treble control ranges quoted relative to 1,000 c/s. Again it will be noted that the measured figures substantially confirm the maker's claims, the apparent additional sensitivity being partly due to the higher overall amplification of the power

Measurements, however accurately and carefully made, can only be part of an assessment of the quality of an amplifier. They convey nothing about the convenience of the controls, the logical wiring of the various input channels, the versatility of the various controls or their quietness and smoothness in operation. Both the ganged input switch and the volume control use large fluted knobs with positive position marking which is visible from any angle. The other four variable controls use serrated edged control knobs which do not slip even with light finger pressure. All the controls are finished in cream and the central four with gold inserts. With the index markings set vertically a substantially flat response curve is obtained. One minor unusual feature is worth noting. In the majority of control units the treble control is conventionally turned clockwise to increase the treble response, and anticlockwise to attenuate the treble. In the Sound Sales case—and I checked this with the makers the reverse rotation is used.

The facilities offered by the input selector switch cover every possible combination of tape, radio, pickup, etc., all in mono or stereo conditions. The compensation circuits for records and selected by the input switch cover 78 r.p.m. old European recordings, RIAA mono records after 1954, LP British mono records before 1954, LP RIAA stereo and LP records after 1954, LP U.S.A. recordings made in the U.S.A. to other American standards. For users of prerecorded tapes there are switch positions for recordings made to the CCIR standard curves or to the American NARTB equalised curves.

For some time I have enjoyed using this amplifier with a pair of senior Whiteley columns supplemented with a pair of Kelly ribbon speakers. Background hum and noise with a good F.M. tuner or a Decca ffss stereophonic pickup is practically inaudible. The controls are dead quiet in operation and, with an undistorted power output of 10 watts per channel, its output is more than adequate for the largest listening room. The design of power amplifiers in particular has now reached the stage where the products of the best manufacturers reach a specification as near perfection as practical, and it would be a very brave person who could claim to hear any difference between them. The pre-amplifiers and/or control units give greater scope to designers and again the main difference between the best manufacturers lies in the facilities that they offer. If you wish to have a wide range of input circuits, correct compensation for the many recording characteristics, the minimum of variable controls, then the Sound Sales Control Unit is well worth investigating.

JOHN GILBERT.

FEDERATION AND SOCIETY NOTICES

Officers and Committee of The National Federation

The Otheers and Committee of The National Federation of Gramophone Societies extend warm greetings and good wishes for 1960 to all whose pleasure is in gramophone records.

The Federation will be glad to hear from anybody contemplating forming a new gramophone society. Send a sixpenny postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfeld, Middlesex, and he will forward a circular of suggestions and necessary information.

will forward a circular of suggestions and necessary information.

March will see the next appearance of this column. Notices should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, and must reach him not later than Saturday, 30th January. Postcards, please.

Birmingham R.M.S., Imperial Hotel, Temple Street, Birmingham, Recitals, January 14th and 28th, February 9th and 25th. Hon. Sec., 1 Westminster Road, Birmingham 20

Birmingham, 20.
Blackburn G.S.

Blackburn, G.S. Meets in Y.M.C.A., Limbrick, Blackburn, on alternate Tuesdays at 7.30 p.m. Next meeting January 5th. Hon. Sec., 43 St. Albans Road,

Darwen.

Bradford G. & T.R.S. Alternate Thursdays at 7.30 p.m. from January 14th in Bradford Mechanics Institute, Bridge Street, Bradford, 1. Hon. Sec., The Hollies, 10 Walmer Villas, Bradford, 8.

Brighton—Sussex G.C. Alternate Tuesdays at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m., January 12th and 28th. Hon. Sec., R. P. Goodman, 45 West Street, Brighton.

Bristof G.S. 7.30 p.m. every Monday at 76 St. Pauls Road, Clifton (near Victoria Rooms). Speakers include Antony Higgins, John Lade (B.B.C.), and K. J. Crapp. Asst. Hon. Sec., 3 Little Stoke Road, Stoke Bishop, Bristol, 9.

Bristol, 9.

British Nylon Spinners (Pontypool). For details of programmes of the Recorded Sound & Film Society, write to Hon. Gen. Sec., British Nylon Spinners Sports

and Social Club, Pontypool, Mon.

Cinema Organ Soc. Fred Tallant Hall, Drummond

and Social Club, Pontypool, Mon.

Clinema Organ Soc. Fred Tallant Hall, Drummond
Street, Euston, 6.30 to 10 p.m., on the first Thursday
each month. Refreshments available from 6 p.m.
P.R.O., 179 Ardgowan Road, Catford, S.E.6.

City of London Phonograph & G.S. Second Tuesday
each month at 6.30 p.m. at the Horse & Groom, Curtain
Road, London, E.C. Hon. Sec., 40a Midmoor Road,
Balham, S.W.12.

Road, London, E.C. Hon. Sec., 40a Midmoor Road, Balham, S.W.12.
Crawley R.M.S. Alternate Thursdays at Oakhaven School. Brighton Road, at 7.45 p.m. January 7th and 21st. Hon. Sec., Chestnut Cottage, High Street, Crawley.
Dartford G.S. Every Thursday at 7.45 p.m. in the Central Library, Dartford. Modest subscription, a friendly atmosphere. Hon. Sec., 12 Hazel Road, Dartford. Derby R.M.S. Hon. Sec., co Quam End, Scaradale Avenue, Allestree, Derby. Meets every Monday at 7.30 p.m. in Friends Meeting House, St. Helens Street, Derby. Dulwich & Forest Hill G.S. Has recently celebrated its 30th anniversary. Hon. Sec., 87 Broadfield Road, S.E.S. Meets at 2 Jews Walk, Sydenham, fortnightly from January 6th at 8 p.m.
East Ham G.S. Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Hford.
Edmonton G.S. Every Wednesday at 7.30 p.m. at Salisbury House, Bury Street West, N.9. Refreshments. Hon. Sec., 73 Oaklands Avenue, N.9. Refreshments. Plann M.C. Every Monday at the Chequers, Eltham High Street, at 7.30 p.m. Refreshments. Povided. Hon. Sec., 11 Blannerle Road, S.E.9.
Enfield R.M.S. First and third Friday each month in Enfield Grammar School at 8 p.m. January 15th and 29th. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Epsom G.S. Alternate Fridays from January 8th at 7.45 p.m. in the Oak Room, West Hill House, Epsom. Hon. Sec., 31 Pound Lane, Epsom. Hon. Sec., 31 Pound Lane, Epsom. Godalming Listening Gp. Alternate Fridays at 8 p.m. in Godalming Branch Library. Hon. Sec., 28 Wolseley Road, Farncombe, Surrey.
Godmayes G. & M.S. Meetings on January 14th and 25th in Seven Kings Library at 8 p.m. Hon. Sec., 98 Blythswood Road, Goodmayes.
Gramophone Soc.—Handsworth Wood. Alternate Thursdays at 7.45 p.m. in Small Hall, Somerset Road Methodist Church, throughout Winter. Small, friendly membership. Hon. Sec., 147 Gristhorpe Road, Selly Oak, Birmingham. 29.
Guildford G.S. Every Tuesday at 7.45 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., Lyndhurst, Thursley Road, Elstead.

Henry Wood G.C. Recitals every third Sunday from

Henry Wood G.C. Recitals every third Sunday from January 10th in the comfortably appointed music room at 4 Beulah Hill, Crystal Palace, S.E.19, at 6.45 p.m. Hon. Sec. at above address.

Horney G.S. Meets at Muswell Hill Branch Library, Queen's Avenue, N.10, on alternate Thursdays from January 7th at 8 p.m. Hon. Sec., Central Library, Tottenham Lane, Hornsey, N.8. Ickenham G.G. Every Monday evening at 76 Swakeleys Drive, Ickenham, at 8 p.m. Hon. Sec., 140 Hoylake Crescent, Ickenham, Uxbridge, Middx. Ipswich G.G. Classical section, each Friday. Modern Jazz section alternate Tuesdays. All meetings 7.45 p.m. at the Ritz Café, Buttermarket. Hon. Sec., 97 Burrell Road. Ipswich.

at the Ritz Cafe, Buttermarket. Hoo. Sec., 97 Burrell Road, Ipswich.

Lancaster & Dist. G.S. 7.30 p.m. at Bridge Clubroom, Sir Simon's Arcade, January 4th and 20th, February 1st. Hon. Sec., Escowbeck Brow, Catou.

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall.

Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall.

Liturgleaf & Classical G.G. First Tuesday each month in St. Michael's Clergy House, Mark Street, E.C.2. Hon. Sec., 108 Tomswood Hill, Barkingside, Hord, Essex.

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Liturgleaf & Classical G.G. First Tuesday each month in St. Michael's Clergy House, Mark Street, E.C.2. Hon. Sec., 108 Tomswood Hill, Barkingside, Hiord, Essex.

Liverpool Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Liverpool, 1. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Liverpool Rec. Opera Soc. Fortnightly on Mondays in The Lounge, Y.W.C.A., Slater Street (off Bold Street), at 7.30 p.m. from January 11th. (La Bohème.)

New World R.M.S. Every Friday at 8 p.m.; 628 High Road, Tottenham, N.17. Refreshments. Hon. Sec., 73 Oaklands Avenue, Edmonton, N.9.

Norwich G.S. Weekly on Mondays at 7.30 p.m. at Assembly House. Asst. Hon. Sec., 9 The Close, Norwich. Nottingham R.C. Every Monday at 7.30 p.m. in Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 27 Woodthorpe Drive, Nottingham.

Olton (Birmingham) R.M.S. Every Monday at 7.45 p.m. at Churchill Citizens Cub, 1073 Warwick Road, Acocks Green, Birmingham 27. Hon. Sec., 139 Pelham Road, Birmingham, 8.

Orphiggon G.S. This lively society will meet on

Acocks Green, Birmingham, 8.
Road, Birmingham, 8.
Consider G.S. This lively society will meet on

orpington G.S. This lively society will meet on alternate Mondays throughout 1960 in Orpington Library at 8 p.m. from January 11th (Composer David Gow on the modern American scene). Hon. Sec., 13 Hillcrest Road Crimetro at 8 p.m. in the modern American scene). Road, Orpington.

Penge G.S. Every Tuesday at 8 p.m. from January 5th in Penge Library, Anericy Road, S.E.20. Hon. Sec., 143

Penge G.S. Every Tuesday at 8 p.m. from January 5th in Penge Library, Anerley Road, S.E.20. Hon. Sec., 143 Croydon Road, S.E.20. Putney G.S. Hon. Sec., 6 Combemartin Road, S.W.18. Alternate Mondays at Crew's Cabin, Star & Garter Hotel, Putney Bridge. January 4th (10th anniversary), 18th. (latest developments), February 1st (Jeremy Noble), 15th (Malcolm Arnold).

15th (Malcolm Arnold).

Quest M.G. (Bromley, Kent). Meets in the Central Hall, London Road, Bromley, at 7.30 p.m. every third Saturday from January 9th. Live and recorded music. Hon. Sec., 120 Queen Anne Avenue, Bromley, Kent. Reading, G.S. Fortnightly on Tuesdays at Abbey Gateway, Reading, at 7.30 p.m. Hon. Sec., 237 Thirlmere Avenue, Tilehurst, Reading.

Recorded Vocal Art Soc. January 13th and 27th, and February 10th in Memorial Hall, Farringdon Street, E.C.4, at 7 p.m. Hon. Sec., 15 Clovelly Road, N.S. Rickmansworth G.S. Alternate Tuesdays at 8 p.m. at The Chequers, Church Street. Hon. Sec., 1 Orchard Way, Rickmansworth G.S.

at The Chequers, Chu Way, Rickmansworth.

Riverside R.M.C. Every Friday at 8 p.m. Queen's Head, Twickenham Embankment. Hon. Sec., 138 Heath Road, Twickenham.

Southampton & Dist. G.S. Alternate Fridays at 7.30 p.m. at the Polygon Hotel. January 1st, 15th and 29th. Hon. Sec., 30 Clifton Road, Shirley, Southampton. Southgate & Dist. R.M.C. First and third Wednesday each month at Southgate Church House, High Street, Southgate, at 7.30 p.m. Next meeting, January 6th. Hon. Sec., 36 Arnos Grove, N.14.

Southport G.S. Alternate Thursdays at Thoms' Café, Lord Street, at 7.30 p.m. Hon. Sec., 6 Sanvino Avenue,

Stafford G.S. Alternate Tuesdays at the Arts Centre, Greensgate Street, at 7.30 p.m. Hon. Sec., 264 Sandon Road, Stafford.

Road, Stafford.

Sutton Coldfield R.M.S. Alternate Fridays in Children's Library, Newhall Street, Sutton Coldfield, at 7.45 p.m. Hon. Sec., 77 Lichfield Road, Sutton Coldfield.

Swindon Public Libraries G.S. Meetings held at the Arts Centre, Devizes Road, Swindon, at 7.90 p.m. on alternate Mondays from January 4th. Hon. Sec., c/o Central Library, Swindon.

c/o Central Library, Swindon.
Thorpe Bay G.S. First, third and fifth Thursday each
month at St. Augustine's Hall, Johnstone Road, at
8 p.m. Hon. Sec., 10 Barnstaple Close, Thorpe Bay.

Torbay G.S. The first meeting of 1960 will be held on January 7th at Callard's Cafe, Fleet Street, Torquay, at 7.45 p.m. Hon. Sec., 38 Quinta Road, Torquay, waguer Soc. (England), Manchester Branch, January 13th and February 10th at the International Corge Street, Manchester, at 7.80 p.m. Hon. Sec., 85 St. John Road, Old Trafford, Manchester, 16.
Wallasey R.M.S. Every Wednesday at 7.30 p.m. at Beaconsteld Hall, Martins Lane. Hon. Sec., 50 Massey Park, Wallasey Chellics.

Deaconsheid Tail, Martins Lane: Non. Sec., so Massey Park, Wallasey, Cheshire. Walton & Weybridge G.S. Meets in "The Kiwi", Walton (New Zealand Avenue) every second and fourth Wednesday of the month at 8 p.m. Hon. Sec., 38 King George Avenue, Walton-on-Thames.

Warrington Opera Club. Hon. Sec., 41 Reynolds Street, Warrington. January 7th (Café Chantant), 14th (Gypsy Baron), 21st (Orchestral) and 28th. Wimbledon & Dist. G.S. Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, S.W.19. January 1st and 15th. Hon. Sec., 223a Kingston Road, S.W.19. Worthing R.M.C. Kengy Mendella (1998).

Kingston Road, S.W.19.
Worthing R.M.C. Every Monday at 7.45 p.m. at Clear View Hotel, Worthing. Hon. Sec., 30 Windlesham Road, Shoreham-by-Sea, Sussex.
York G.R.S. Alternate Thursdays at Friends Meeting House, Clifford Street, York, at 7.30 p.m. January 7th, 21st and 28th (extra programme). Hon. Sec., 28 Sycamore Terrace, Bootham, York.

MORE DELETIONS

COMPILED By F. F. CLOUGH & G. J. CUMING

The deletion lists from E.M.I. this year seem to have settled down to much the same pattern as was prevalent in the pre-LP era, though now portion to short works than in the 78-r.p.m. era, there are relatively more major works in prodeletions take effect on 29th February 1960 (an extra day to secure your wants in Leap Year!) and the 45- and 78-r.p.m. deletions cease to be available from the factory as from 31st January 1960. Unfortunately, space does not permit a full listing of the deletions but your

dealer will be able to supply this information.

Turning first to the H.M.V. list, one of the outstanding features is the complete withdrawal of all five records of Boccherini Quintets. This series gives a wide cross-section of the immense output of the composer in this form (ALP1144, 1332, 1361, 1385, 1406). The usual tendency is evident-the withdrawal of the only recordings of English and other contemporary music, no doubt in compliance with the dictates of disappointing sales figures. The only currently listed orchestral work of Granville Bantock is to go, Fifine at the Fair, on BLP1016 by the RPO under Beecham; so is Rubbra's Fifth Symphony by the Hallé and Barbirolli (BLP1021), and more surprisingly, the Vaughan Williams Oboe and Tuba Concertos, by the same conductor with the LSO and Evelyn Rothwell and Philip Catelinet, as soloists (BLP1078), while the other tour de force, the Harmonica Romance, is on the Columbia list (33S1023). Although there are other versions, Walton's own reading of his Symphony on ALP1027 will be valuable as a historical record. The English version of Stravinsky's Soldier's Tale, in the Glyndebourne Edinburgh Festival production of 1954 with Robert Helpmann and an instrumental en-semble under John Pritchard (ALP1377) is to disappear, as are the two Scriabin works on ALP1470 (Poime d'extase and Riverie) played by the Philharmonia and Eugene Goossens, and Prokofiev's Second Piano Concerto (coupled with Shostakovich) by Cherkassky on ALP1349; two Nielsen works, the Fourth Symphony on ALP1010 under Launy Gröndahl, and the Violin Concerto by Menuhin (BLP1025); and an Elgar historical monument, BLP1090, the LP transfer of Falstaff under the Composer with LSO, originally recorded in 1931-2; also Boult's coupling of the Nursery Suite and In the South on ALP1359, not unique but useful, as the only other (Columbia) versions are also going. Other orchestral deletions of note are the Suite from Malcolm Arnold's Coronation Year ballet Homage to the Queen on CLP1011, by the Philharmonia under Robert Irving; Symphonies 60 (Gui on ALP1114) and 80, with Notturno No. 5, C major, and Mozart, on CLP1061: some excerpts from Samuel Barber's Souvenirs and Shostakovich's Golden Age under Kurtz on BLP1080 and Shostakovich's 10th Symphony on ALP1322. Space does not permit of a detailed mention of all the other orchestral deletions.

In the Chamber Music sphere, in addition to the Boccherini Quintets already mentioned, the same organisation's Schubert Quintet D956 is also to go (ALP1373); the Amadeus offer the only available recording of Haydn's C major Quartet, Op. 54, No. 2, coupled with Mozart K421 on ALP1249, and of Schubert's E flat Quartet (D87) coupled with Brahms, ALP1337. A very valuable souvenir is the Trio by Lennox Berkeley for violin, horn and piano, coupled with the Mozart Quintet for piano and wind, K452, on CLP1029, two of the all too few recordings of the incomparable Dennis Brainthis disc surely can only be the victim of unsuitable coupling; perhaps the Mozart at least will be reissued, but the Columbia 45 (SEB3514) of the Beethoven Horn Sonata, itself a re-issue, is also going. An interesting item for the collector of curiosa and the violin student is ALP1462, with Menuhin and De Vito in triosonatas by Purcell and Handel and violin duos of Viotti and Spohr. Although other, and frequently better, versions exist of most of the works included, we cannot leave this section without mentioning the withdrawal of the bulk of the Menuhin/Kentner Sonata recordings (ALP1050, 1285, 1338, 1354; BLP1026), a number of De Vito recordings (BLP1028, 1087; ALP1104, 1319; and, with Edwin Fischer, ALP1282); Heifetz/Moiseiwitsch (ALP1093); Max Rostal (CLP1112/3, 1124) : Haendel (CLP1021, 1032; 7EP1040). and Ida

There is a severe slaughter of pianists. As well as the Sonata disc with De Vito, Edwin Fischer's recorded representation loses ALP1103 (another inappropriate coupling, of Schubert's Moments Musicaux with Bach's C major 3-clavier Concerto) and BLP1017; Solomon fares far worse, losing ALP1141, 1303, 1358 and BLP1076; so does Colin Horsley (CLP1012, 1029, 1048, the latter with a unique Franck work); and worse still, Gina Bachauer (CLP 1057, 1067, 1096, 1111; DLP1006, 1009, 1124; 7EP7032). Cortot (BLP1006), Moiseiwitsch (CLP1017) and Grant Johannesen (CLP1069) lose one each, the latter offering otherwise unrecorded Fauré.

Two organ discs for deletion are the Bach Organ Sonatas played by Germani on CLP 1025/6, who also loses DLP1002 (Bach and Franck, on the Westminster Cathedral organ) and DLP1043 (Mozart and Franck, recorded, like the Bach Sonatas, at All Souls', Langham The Piet Kee "Baroque" recital Place). recorded at St. Laurens', Alkmaar, is also to be deleted (DLP1053) although the Germani recordings on this interesting instrument remain

In the operatic field, the main loss is the only recording of Busoni's Arlecchino, a Glyndebourne production under Pritchard (ALP1223); the more or less complete Elisir d'Amore on ALP 1067/8 no doubt now yields the field to the new Columbia version. Otherwise, losses to the repertory in this department are limited to odd items in recital discs. A famous lieder recording

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is also to disappear: Aksel Schiötz and Gerald Moore in Schumann's Dichterliebe. There is some otherwise unavailable Haydn and Schubert in Margaret Ritchie's DLP1121 (and its derivative, 7EG8228); of more restricted appeal would be Flagstad's ALP1140 of songs by the contemporary Dörumsgaard. A satisfying disc is CLP1031, coupling Haydn's Salve Regina No. 3 (otherwise unrecorded) with Mozart's Coronation Mass, with a good team of soloists and the London Mozart Players under Harry Blech. This organisation suffers severely, as apart from this, CLP1055, 1063, 1066, 1090 and 1102 are all being deleted. The two valuable Victoria de los Angeles anthologies (ALP1185 and 1393) are also going.

Among the many 45's to be withdrawn we notice Heddle Nash's 7P112, the microgroove version of his famous 78 of the opening tenor arias from Messiah; the whole of the 7EB series, including four Gigli discs, a Flagstad, two McCormack's, two Björlings and the extraordinary reissue of the Seville Cathedral Boy Singers and Dancers (7EB6031). Fischer-Dieskau's 7ER5044 might be a useful little disc if Loewe's Erlkönig is wanted.

The Columbia list is even longer than the H.M.V. (e.g., 113 33CX's against 85 ALP's) and contains an equally wide selection of unique material. A feature here is the almost complete disappearance of several series of Italian recordings; the I Musici recordings are reduced to one solitary example (33CX1170), and the A. Scarlatti Orchestra under Caracciolo and T. Schippers disappears entirely except for their most recent disc (33CX1451). The Italian Quartet also fares badly: their whole repertory is deleted except the Haydn works on 33CX1230 and 1383. Another chamber-music group vanishes with the total deletion of the Armenian String Quartet, and with them Tchaikovsky's Second and Shostakovich's First String Quartets.

Second and Shostakovich's First String Quartets.

Another disquieting feature of this list is the disappearance of a number of interesting vocal recitals, which will cause new gaps in the repertory, as they include certain otherwise unavailable items. Nan Merriman's French (33CX1213) and Spanish (33CX1243) recitals have perhaps the greatest number of these, but they occur also in Nordmo-Lövberg's Grieg and Strauss recital (33CX1409), Dobbs' song recital on 33CX1154 (her operatic disc 33CX1305 is also on the list), and Hotter's Wolf disc (33CX1162). This artist's complete Winterreise (33CX1222S/3) and Schwanengesang (33CX1269) are also going, the latter being the only current complete version of this quasi-cycle. Other Anthologies now marked for deletion are the Spanish Choral Music on 33CX1308, Ceremonial Synagogue Music on 33CX1418, and the contemporary works of Delage, Dallapiccola, and Guarnieri on 33CX1353, all of rather limited appeal. The contemporary theme continues with the Poulenc comic opera Les Mamelles de Tirésias on 33CX1437, and the survey of the work of the "Groupe des Six" on 33CX1252/3. Another anthology of different appeal is the ballet music collected under the title of Homage to Diaghileo on 33CX1197/9.

There is no competitor to the complete recording of Gounod's Mireille on 33CX 1299/301, in the Aix-en-Provence Festival version under Cluytens, though there are of course extracts; Cluytens also conducts Ravel's I-Heure espagnole on 33CX1076 and a number of other discs (33CX1134, 1145, 1153, 1173; SEL1524, 1553) of non-exclusive interest, and also 33CX1282, which appears, surprisingly, to contain the only current version of Caplet's orchestration of Debussy's Children's Corner. Other recordings of French origin are the complete Amor Brigo of A. M. Iriarte on 33C1004; 33CX1158 with several Saint-Saëns tone poems, including two not otherwise

done; and 33CX1221, Falla's Homenajes (coupled with Nights in the Gardens of Spain).

(coupled with Nights in the Gardens of Spain). The losses of English music are not so severe in this catalogue as in the H.M.V. There are "Composers' recordings" from Walton (33C 1016), Lambert (Rio Grande, with Horoscope and more Walton, on 33SX1003), and Bliss (33CX1205). There is the Coronation Anthology commissioned by the Arts Council, A Garland for the Queen, on 33CX1063; Elgar's Sea Pictures coupled with In the South, on 33SX1028, under Weldon, and his Nursery Suite and Bavarian Dances, with the String Serenade, on 33SX1030 under Collingwood; Holst's Somerset Rhapsody on 33CX1100; and the monumental English Church Music Anthology, which has held on so long in 78 r.p.m. form, now goes in toto.

Among the instrumental discs, it is surprising to find some of Gieseking's series of Debussy marked for deletion—the third and fourth volumes (33CX1149 and 1261) containing a number of otherwise unrecorded works. Other unique piano recordings are Malinin's Scriabin and Prokofiev on 33CX1343 (his Moussorgsky 33C1045 also goes); Iturbi's Lazar and Granados, included in 33CX1368 (his Beethoven 33CX1380 also goes); and Samson François doing Prokofiev's Toccata in his 33CX1135 (his 33CX1238 also goes).

Violinists include Oistrakh, with the unique recording of Karen Khachaturian's Sonata No. 1, on 33CX1342, coupled with Prokofiev; Martzy with the series of Schubert items on 33CX1359, 1372, 1399, and the Bach unaccompanied Sonatas on 33CX1286/8.

The present deletions will reduce the not very large Parlophone classical catalogue considerably, and there is a particularly high proportion of complete losses. The most noteworthy are the discs of the London Baroque Ensemble, five of whose discs are being withdrawn (PMB1001, 1002, 1004, 1005, 1008), All the solo recordings by the American organist Richard Ellsasser are going, and admirers of the 19th-century French school may wish to secure the Guilmant on PMC1025 and the rare Franck pieces on PMC1037. Other interesting items stemming from the American M.G.M. catalogue are the recordings of the pianist M. Pressler, including the Shostakovich Second Sonata on PMC1023, the Ibert Histoires and Debussy's Boîte à joujoux on PMC1027, and, with a string ensemble, the Mendelssohn Sextet, Op. 110 on PMD1031; and also those of the Beaux-Arts Trio including the Ravel and Fauré Piano Trios on PMC1035.

Piano Trios on PMC1035.

In fact, almost the whole of the earlier section of the PMC series is being withdrawn. Those departing include Schüchter conducting Prokofiev's The Gambler and Kabalevsky's Colas Breugnon Suite on PMC1007, and the Dohnányi Ruralia Hungarica Suite (with Kodály) on 1017. Fistoulari is responsible for the only commercially available disc of Tchaikovsky's Mozartiana and the Little Slippers Suite on PMC1028, and for Rimsky-Korsakov's Fairy Tale, Op. 29, on PMD1029. Poulet includes Ravel's Une barque sur Pocèan in an otherwise conventional collection on PMC1016; in Hollingsworth's Scandinavian Music recital on PMC1021, there are items by Svendsen (Carnival in Paris) and Alfvén (The Elegy from Gustav II Adolf) which oddly have no rivals; and Susskind's Moussorgsky collection on PMC1018 includes several minor pieces without competition. In the PMA series, the only two LPs by Simon Goldberg are to go: Mozart K216 and 218 on PMA1003 and Bach and Haydn on PMA1007.

There is nothing of importance in a handful of Capitol CTL series deletions, but among the six P series discs is the only available example of Hummel's Chamber Music, his String Quartet, Op. 30, No. 2, played on P8316 by the

Hollywood Quartet, coupled with Schumann; and two examples of modern American Ballet Music on P8320—Morton Gould's Fall River Legend and Bernstein's Facsimile. Schumann's Davidsbündlertänze by Firkusny on P8337 coupled with the Etudes symphoniques is an excellent buy. There is documentary value in Milhaud conducting his own Suites Saudades do Brasil and Suite provençale with the Concert Arts Orchestra on P8358.

There is a long M.G.M. list also, but nothing needing remark here. We would like to make it clear that these remarks are based purely on repertory considerations, and readers are recommended to hear records or to refer to detailed reviews for reassurance on quality of recording or performance. We are informed by E.M.I. that there are no pre-recorded tapes involved in the present deletions, so that in cases where these exist alongside disc version of the same performance, if the latter are now deleted the tapes will remain available.

In addition to the above forthcoming deletion lists there is a **Pye Group** list which was issued many months ago, to take effect from **31st January 1960** (if stocks lasted so long). This involves the deletion of all the remaining Nixa-Westminster WLP series.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, The Glade, Green Lane, Stammore, Middlesex.

Information Wanted

I have recently had a letter from a friend who is on the staff of the Moody Bible Institute of Chicago, U.S.A., and he tells me that in 1961 the M.B.I. will celebrate its 75th anniversary.

It is known that both Moody and his singing colleague Sankey made recordings around 1898–9, some on Berliner discs and others on Biglow and Main cylinders. Enquiries to the successor companies of the above have proved fruitless, but it may be that some readers of The Gramophone may know of the existence of some of these old recordings.

The Archivist of the Moody Bible Institute, Mr. B. R. De Remer, 820 N. La Salle Street, Chicago, 10, Illinois, U.S.A., would be very happy to hear from anyone who may have information.

Birmingham, 21. CHARLES H. WATTS.

Grieg's Piano Concerto

I was most interested in William Mann's review of the stereo version of the Cziffra/Philharmonia/Vandernoot performance of this most popular of all concertos.

Mr. Mann does not seem to like this performance very much, and his notice makes it amply clear why not. All the same, this is, for me, the ideal performance, and maybe you will allow me to say why.

me, the ideal periormance, and maybe you will allow me to say why.

I can lift a sentence straight out of Mr. Mann's review to explain my own love for Cziffra's reading of Grieg's concerto: "He plays the Grieg as if he had just discovered a lost masterpiece, was quite bowled over by it, and determined to reinstate it on the pedestal where it belongs." Surely, this is precisely what Cziffra does! This concerto is so popular that many concert pianists must be heartily sick of it. We certainly hear many more tired, underrehearsed, scrappy performances than we do good ones.

Of all the recorded versions I have heard, Cziffra's is the only one in which the coda to

the finale really does sound "quasi presto". In other performances, there seems to be no marked distinction between the "quasi presto" and the "allegro moderato molto" of the rest of the movement. In the first movement cadenza, Cziffra reinforces the base part with surging chords before the final trill. Well, why A cadenza is meant to show off the soloist's brilliance, and used to be left by composers as a blank in the score for the pianist to fill in. It is not so in the score of Grieg's concerto, but I hardly think Grieg would have objected to a soloist adding a touch or two of his own in a cadenza!

I wonder if William Mann is trying to read more into this concerto than is really there. It is a young man's concerto-Grieg was, after all, only 25 when he wrote it—written at the height of the romantic movement when virtuosity for its own sake was not so distasteful as it now seems to be. Liszt, the king of as it now seems to be. Lies, virtuosos, was delighted with Grieg's concerto, which owes much to him in style. pianists today play the work as if they were afraid of it, as if it were as civilized and aristocratic as Fauré's Ballade, which, remember, completely eluded Liszt. Grieg's concerto is not civilized and aristocratic. It is a down-toearth virtuoso concerto, written in the grandest possible manner. It deserves to be played as such, and, to my mind, György Cziffra, one of the finest living uninhibited virtuosos, does it complete justice.

As for not wanting to hear Cziffra's version of the concerto frequently, I have been living with the mono version ever since its issue and I find it even more satisfying every time I listen to it. The same is true for my musical friends, who, with only one exception, find this record entirely to their liking.

The pianist who, in concertos by Liszt, Grieg, Tchaikovsky, etc., gives the impression of being something of a circus acrobat is to be praised rather than condemned. These works are "circus" concertos, which are ruined by pale, insipid performances. They are meant to stagger their audiences, to sweep them off their feet. The romantics are always complete extroverts who wear their hearts on their sleeves and specialize in the big gesture. That is why a really "romantic" performance does not always go down well in England, where most of us feel that such things are "not done"! Sevenoaks, Kent. KEITH FAGAN.

Dettingen Te Deum

I would inform you that the unnamed orchestra in the recording of Handel's Dettingen Te Deum on Fontana is the Concertgebouw Orchestra of Amsterdam. The unnamed organist is Albert de Klerk. As these facts are not given on the cover of that record, D.S. could not mention it in his review in the November issue.

Hilversum, Holland.

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See page 347 of this issue

Language Tuition

Mr. Trevor Harvey's reviews of the various language courses in the December edition was very interesting, but I feel I must take up my sword in defence of the Assimil method with which he does not find complete satisfaction.

I have had two such courses, Italian and German, and have found them very instructive and extremely humorous. I agree that the English is sometimes poor, but it is very seldom necessary to refer to the complete translationin fact it is discouraged-the course being so very clear, one needs only to check on any new words, and then not always.

I recently spent a fortnight in Austria staying with a family who spoke no English, and I was at times surprised at the ease with which I was able to understand and be understood. I was even able to follow quite well, but not understand entirely, a German film.

I had better add that at school I was no better at French than anyone else, and as for Latin . . . !

Portsmouth. J. MAUGER.

(Apologies to Trevor Harvey, and those readers who have kindly written to us, but a printer's error made nonsense of the third quoted sentence of the centre column on page 276. The word, as quoted, should have read, "represent". Ep.)

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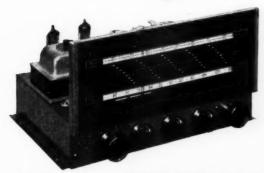
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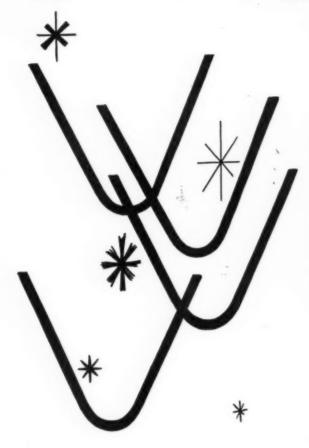
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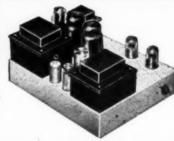
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